This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

**Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

**About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

N
2480
.A52
1904

A 447674

Hague. Royal Picture Gallery.

THE GIFT OF
Edward Barrett

N
2480
.A52
1904

# ABRIDGED CATALOGUE

OF THE

# PICTURES AND SCULPTURE

IN THE

## ROYAL PICTURE GALLERY

## (MAURITSHUIS)

## THE HAGUE.

THE HAGUE
1904

N
2480
.A52
1904

The Gallery is open to the public:

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| from the | 1st of | Nov. | | | till the | 1st of | March | from | 10 | to | 3; |
| „ | „ | „ | „ | March | „ | „ | „ | „ June | „ | 10 | „ 4; |
| „ | „ | „ | „ | June | „ | „ | „ | „ Sept. | „ | 10 | „ 5; |
| „ | „ | „ | „ | Sept. | „ | „ | „ | „ Nov. | „ | 10 | „ 4. |

On Sundays and Church festivals from $12^1/_2$.

On *New-Yearsday* the Gallery is *closed.*

---

t- Edward Barnett
-13-39

This catalogue is a third, amplified edition of the „*Catalogue of the Pictures and Sculpture in the Royal Picture Gallery (Mauritshuis) at the Hague*", published in 1893 by Martinus Nijhoff, the Hague.

For further particulars regarding the building and the works of art I refer to the „*Catalogue raisonné des Tableaux et des Sculptures*", printed in 1895, equally by Martinus Nijhoff.

This catalogue is arranged in **alphabetical order** of the painters' names, which answer to those inscribed on the picture frames. The terms **Dutch, Flemish** and **French School** of this catalogue correspond to „*Hollandsche*", „*Vlaamsche*" and „*Fransche School*" on the frames, and are placed according to the Dutch alphabet: Dutch between *Holbein* and *Hondecoeter*, Flemish between *Vinckboons* and *Vlieger*, French between *Francken* and *Geeraerts*.

The measures of the pictures are given in Metres; the height is given always before the width.

*the Director of the Royal Picture Gallery,*

A. Bredius.

June 1904.

# INTRODUCTION.

The Mauritshuis, the building which contains the Royal Gallery of Pictures, was built between 1633—1644 by the architect *Pieter Post* of The Hague for Count (afterwards Prince) Johan Maurits van Nassau, Governor of Brazil, after the plans of *Jacob van Campen*, who designed the Town Hall in Amsterdam.

The Prince decorated his palace with many valuable works of art, among which were the landscapes painted by *Frans Post* in Brazil, as a souvenir of the Prince's sojourn in that country.

After his death, on Dec. 20th, 1679, the Mauritshuis fell into the hands of his creditors, who let it to the States General, by whom it was destined to serve as a hotel for the ambassadors of foreign powers. In December 1704, when the Duke of Marlborough resided there, the palace was entirely destroyed by fire and only the walls remained standing. When it was rebuilt (1718), the exterior was restored to its primitive state, while in the interior the arrangements were greatly simplified.

Afterwards the building was used for very different purposes by the Government. About 1797 it even served as a prison of state, and the cellars were let to wine merchants. In 1807 the National Library was established in the Mauritshuis.

As soon as the Mauritshuis had become the property of the State on May 13th, 1820, for f 35.000, a Royal Decree of July 10th 1820 destined it to be the depository of the Royal Gallery of Pictures and of the Museum of

Curiosities. In 1875 the curiosities were removed to the Rijks Museum at Amsterdam and since that year all the rooms of the building have been gradually restored and adapted for a picture gallery.

The nucleus of this small but choice collection is formed by the gallery which formerly belonged to Prince Willem V. Little remains of the art collections of his predecessors, although Prince Maurits had commissioned *J. A. van Ravesteyn* to paint his staff-officers and *Esaias van de Velde* to paint his battles, and Prince Frederik Hendrik had been an enthusiastic collector and a Maecenas, who gave commissions to several painters. I only mention *Rembrandt*, *Gerard Honthorst*, *Dirck Bleker*, *Cornelis Vroom*, *Christiaen Couwenbergh*, *Cornelis Jacobsz. Delff*, *Thomas Willeborts*, *Mozes van Wttenbrouck*, *Jacob Backer*, *Gonzales Coques*, *Frans Pietersz. de Grebber*, *Dirck Dalens*, *Gerrit van Santen*, *Adriaen Hanneman*, *Nicolaes van Helt Stocade*, *Dirck van der Lisse*, besides several others who painted for him. He also sent to Antwerp for works by *Rubens*, *Paul de Vos*, *Adriaen van Utrecht* and *Daniel Seghers*. His widow also decorated her palace, the Huis ten Bosch (House in the Wood) with pictures by *Jordaens*, *Salomon de Bray*, *Theodoor van Thulden*, *Pieter de Grebber*, *Cesar van Everdingen*, *Gerard Honthorst*, *Jan Lievens*, *Pieter Soutman* and *Cornelis Brizé*, which are still admired there.

Prince Willem II and the King-Stadhouder Willem III (at The Loo) had a beautiful collection of pictures, the Friesland Stadhouders and Willem V also collected works of art.

Some pictures of the collection of Willem V were formerly at Honsholredijk, at Oranienstein, the palace at Leeuwarden and The Loo; others were donations or chosen from the best private collections of that time, such at those of *Lormier*, *d'Acosta*, *de Neufville*, *de la Court*, *Braamcamp* and *G. van Slingelandt*.

This last collection, bought for f 50.0000, consisted of 40 pictures which belong to the finest of the Gallery.

When Willem V had left the Netherlands, the French carried off his pictures to Paris. This happened on the 7th of June 1795. Works of art, selected from the most impor-

tant galleries of Europe, were piled up in the Louvre, a singular spectacle but of short duration. The Government of the Batavian Republic tried to overcome this loss by forming in 1798 a new collection in the Huis ten Bosch, that possessed as early as 1800 201 pictures, which however were removed and taken to Amsterdam in 1808.

Later a great discussion arose about restoring the archives, plans and documents, but it was not until after the battle of Waterloo, that the works of art were returned to whom they belonged. If in the beginning there was some fear of making Louis XVIII impopular by suddenly reclaiming all the booty the French armies had carried off, after this memorable victory there was fortunately no further need of humouring the enemy, and every one tried to recover as much of his lost property as possible. In 1815 Colonel de Man, Mr. J. Z. Mazel and some other gentlemen were sent to Paris to bring back our pictures. There was of course great opposition against returning them, and Louis XVIII refused his consent. Our representatives had to execute their mission by force and under a military escort on 19-22 September. Wellington did much to help the Netherlands towards recovering their works of art. The pictures were brought back in ambulance-waggons, first to Brussels and then home to the Hague, which city they entered the 20th of November 1815, the canon thundering, the bells ringing and the people cheering. 1)

After the Royal Decrees of Nov. 20th, 1815 and June 23rd, 1816, King Willem I placed the collection of pictures under the superintendence of the then Commissioner-General for Arts and Sciences. From that time this museum has taken its place among our Institutions of State, and all the expenses of keeping up and augmenting the collection are paid out of the public treasury.

Provisionally the pictures were placed in the rooms of the old Gallery of Willem V (near the Gevangenpoort). In July 1821 they were transferred to the Mauritshuis.

---

1) Not all the pictures were brought home from France; about 68 of them, which fortunately were the least important ones of the collection, are still missing.

Under the reign of King Willem I several purchases were made by the State; the most important are *Vermeer's* „view of Delft" in 1822, and *Rembrandt's* „Anatomylesson" in 1828, the latter at the cost of f 32.000.

Between 1831 and 1874 the collection was not increased by purchases; since then it has been enriched with several pictures, some of which are donations, bequests or loans. Among the most important acquisitions must be mentioned two portraits by *Frans Hals* (purchased in 1881); and a study of a head by *Rembrandt*, dating from the master's best period (1650), and which became the property of the State in 1891, and a view on the shore by *Simon de Vlieger*. In 1896 the beautifully painted „Linnet" by *Carel Fabritius* returned to its native country; in 1897 a fine work of *Adriaen Brouwer* was purchased.

In 1898 the Direction bought a little portrait by Frans Hals, while, since 1902, *Willem Kalf* also is represented in the Gallery with a still life and, since 1903, *Aert van der Neer* with an eminent moonlight.

The collection was angmented in 1903 by the bequest of twelve pictures by the late Mr. A. A. des Tombe at the Hague. Among these pictures is the well known head of a girl by *Jan Vermeer of Delft.*

And, last not least, in this year 1904 were bequeathed to the Gallery a remarquable portrait by *Thomas de Keyser* (bequest of the Dowager Grisart), a fine portrait by *Janson van Ceulen* (bequest of the Dowager van Bylandt), and seven pictures, formerly belonging to the collection of the late Dr. Blom Coster at the Hague. Among these is a fine portrait by *Hanneman.*

By acquiring from time to time such valuable additions to our Picture Gallery, the Mauritshuis may maintain its place among the choicest public collections in Europe.

**AELST. Willem van Aelst,** Dutch painter of flowers and still life, born at Delft 1626, died in or after 1683, probably at Amsterdam, where he lived since 1657. Pupil of his uncle Evert van Aelst at Delft and of Otto Marseus van Schrieck at Florence. From 1645—1656 in France and Italy. Rachel Ruysch was one of his pupils.

**2. Flowers.**

On canvas, 0.61 by 0.475. Signed: *Guillmo van Aelst* 1663. From The Loo and from the Cabinet of William V.

**3. Study of Still life, birds etc.**

On canvas, 0.585 by 0.47. Signed: *Guillmo van Aelst* 1671. Probably from the private apartments of William V.

**ALLORI. Allessandro Allori,** called **Bronzino,** Italian (Tuscan) painter of historical subjects and portraits, born at Florence May 3rd, 1535, where he died Sept. 22nd, 1607. Pupil of his uncle Agnolo Bronzino and imitator of Michel Angelo. Lived at Florence.

**303. Portrait of a Lady.**

On poplar, 0.95 by 0.73.
Purchased 1821 with the Rainer Collection 1821.

**AST. Balthazar van der Ast,** Dutch painter of flowers and still life, born at Middelburg, lived at Utrecht (where he was probably a pupil of Ambrosius Bosschaert) in 1619; from 1632 at Delft, where he died after 1656.

**390. Shells.**

On copper, 0.078 by 0.125.
Purchased 1876.

**AVED. Jacques André Joseph Aved,** French painter of portraits and historical subjects, born Jan. 12th, 1702

at Douai, died at Paris March 4th, 1766. Pupil of A. S. Belle. From 1721 at Paris, where he became a member of the Academy in 1734. From 1751—1752 at The Hague, where he painted several portraits of William IV. In 1753 he returned to Paris.

**461. Portrait of Prince William IV of Orange (1711—1751).**

On canvas, 1.13 by 0.875. Signed: *J. Aved f.* 1751.
From the Depot.

**BACKER. Jacob Adriaensz. Backer,** Dutch painter of portraits and historical subjects, born at Harlingen (Frisia) in 1608, died at Amsterdam Aug. 27th, 1651. Pupil of Lambert Jacobsz. at Leeuwarden, afterwards of Rembrandt at Amsterdam (1632), where he lived until his death.

**543. Portrait of a Man.** A study.

On oak, 0.715 by 0.615.
Purchased 1888 at Brussels as a work of *Ferd. Bol.*

**BACKHUIJSEN. Ludolf Backhuijsen,** Dutch painter of marine and portraits, and calligraphist, born at Emden, Dec. 18th, 1631, died at Amsterdam Nov. 17th, 1708. Pupil of Allart van Everdingen and Hendrick Dubbels. He lived from 1650 at Amsterdam.

**6. The Arrival of Prince William III at Oranjepolder, March 16th, 1692.**

On canvas, 0.53 by 0.68. Signed: 1692. *I. Bak . . huis . .*
From the Loo and the Cabinet of William V.

**7. A Dutch Harbour.**

On canvas, 0.55 by 0.69. Signed: *BAKHUIS* and: 1693.
From the Collection van der Pot 1808. Until 1825 in the Rijksmuseum at Amsterdam; then it came by exchange into the Mauritshuis.

**8. The ancient Wharf of the East Indian Company at Amsterdam.**

On canvas, 1.30 by 1,40. Signed: *L. Bakhuiz. . .* 1696.
This picture came into the Gallery in 1842 from the Department of Colonies.

**BAEN. Johannes de Baen,** Dutch painter of portraits and engraver, born Feb. 20th, 1633 at Haarlem, died at The Hague March 8th, 1702. Pupil of his uncle Piemans at Emden, and of Jacob Backer at Amsterdam (1646—51). From 1660 at The Hague, for a short time in London as painter to the Court.

5. **Portrait of Johan Maurits, Count (afterwards Prince) of Nassau, Governor of Brazil, founder of the „Mauritshuis", the building containing this gallery** (born June 17th, 1604, died at Cleves Dec. 20th, 1679.)

On canvas, 1.57 by 1.15.
Purchased by King William I.

## COPY AFTER JOHANNES DE BAEN.

454. **Allegorical subject in honour of Cornelis de Witt and the Victory of the Dutch fleet at Chatham** (1667).

On canvas, 0.66 by 0.99.
The original picture by *Jan de Baen*, mentioned by Houbraken, was destroyed by the people in Dordrecht during the troubles in 1672. Another copy is in the Rijksmuseum at Amsterdam.
Presented by W. Hoog Esq. of Noordwijkerhout, 1876.

**BALEN. Hendrick van Balen,** Flemish painter of historical subjects, born at Antwerp 1575, where he died July 17th, 1632. Pupil of Adam van Noort. He visited Italy and lived at Antwerp; Anthony van Dyck and Frans Snijders were his pupils, also his three sons and his son-in-law Theodoor van Thulden.

233. **The Sacrifice to Cybele.** The charming wreath of flowers and fruit is by **Jan Breughel I.** (See *Brueghel*).

On oak, 1.05 by 0.68.
From the Cabinet of William V.

235. **A Festival of Gods.**

On oak, 0.54 by 0.785.
First mentioned in the catalogues as a copy after *J. Jordaens*, afterwards as a copy after *H. van Balen*.
Purchased with the Reghellini collection in 1831.

**BARTOLOMMEO. Copy after Fra Bartolommeo della Porta (Bartolommeo Pagholo or di Paolo del Fattorino),** Italian (Tuscan) painter of historical subjects and portraits, born 1475 at Florence, where he died Oct. 31st, 1517. Pupil of Cosimo Rosselli, developing himself under the influence of Leonardo da Vinci and Raffaello Sanzio, afterwards living and working with Mariotto Albertinelli at Florence.

**306. The Holy Family.**

On canvas attached to wood. Circular form. Diameter 1.13.
Purchased at the de Burck sale at Paris in 1823.
This picture is probably painted by *Albertinelli* after a design by *Bartolommeo.*
The original picture is in the collection of Conte Bernardini a Saltocchio, near Lucca.

**BASSEN. Bartholomeus van Bassen,** Dutch painter of architectural objects, born about 1590; in 1613 member of the Guild of St. Luke at Delft. From 1622 at The Hague, where he also practised as an able architect and where he was buried Nov. 28th, 1652. He visited England. Developed himself under the influence of the Steenwijcks. Esaias van de Velde and Frans Francken II painted figures into his pictures. Gerard Houckgeest was probably his pupil.

**9. Interior of a Roman Catholic Church.**

On canvas, 0.61 by 0.83. Signed: *B. van Bassen.* 1626. Figures by *E. van de Velde.*
From the castle Oranienstein. Since 1776 in the Cabinet of William V.

**BEELDEMAKER. Adriaen Cornelisz. Beeldemaker,** Dutch painter of portraits, hunting-parties and dogs, born at Rotterdam about 1625, died at The Hague (?) after 1701. He lived from 1650—51, 1665—68, 1673—75 at Leiden; otherwise, and from 1676 until his death, at The Hague.

**10. Fox Hunt.**

On canvas, 0.595 by 0.855.
From the Depot (1875).

**BEEST. Sybrant van Beest,** Dutch painter of social life and market scenes, born 1610 at The Hague, buried Jan. 27th, 1674 at Amsterdam. Probably a pupil of the painter-„pensionaris" Mr. Pieter van Veen, who died in 1629. He lived at The Hague already before 1640; about 1670 at Amsterdam.

**541. Pig Market.**

On oak, 0.44 by 0.68. Signed: *S. v. Beest* 1638.
Purchased in 1888.

**BEGA. Cornelis Pietersz. Bega,** Dutch painter of social life and engraver, baptized at Haarlem Nov. 15th, 1620, where he died from the pest Aug. 27th, 1664. Grandson of Cornelis Cornelisz. of Haerlem and pupil of Adriaen van Ostade; he lived at Haarlem from 1654. In 1653 he visited Germany.

**400. The difficult Choice.**

On canvas, 0.47 by 0.58. Dated: 1658.
Purchased in 1876.

**BEGEYN. Abraham Jansz. Begeyn,** Dutch painter of landscapes, plants and cattle, engraver, born at Leiden 1637 or 1638, died at Berlin June 11th, 1697. In 1655 he was received a member of the Guild of St. Luke at Leiden, in 1672 he lived at Amsterdam and in 1681 at The Hague. Since 1688 painter to the Court at Berlin. His work shows the influence of Berchem and of Marseus.

**391. The Quarry.**

On canvas, 0.67 by 0.80. Signed: *A. Begein* 1660.
Purchased in 1876.

**BELLEVOIS. Jacob A(driaensz.?) Bellevois,** Dutch painter of marine, born at Rotterdam in 1621, where he was buried Sept. 19th, 1676. He lived at Rotterdam, afterwards at Gouda till about 1671, and about 1673 at Hamburg. Probably pupil of Simon de Vlieger or Julius Porcellis at Rotterdam.

**535. A brisk Gale.**

On canvas, 1.18 by 1.165. Signed: *J. Bellevois.*
Formerly in the Law Courts at the Hague.

**BERCHEM. Claes Pietersz. Berchem** (or **Berghem**), Dutch painter of landscapes and animals and engraver, baptized at Haarlem Oct. 1st, 1620, died at Amsterdam Feb. 18th, 1683. Pupil of his father, the painter of still-life Pieter Claesz., of Jan van Goyen, Claes Moeyaert, Pieter de Grebber, Jan Wils and Jan Baptist Weenix. Probably he visited Italy, and lived first at Haarlem, afterwards at Amsterdam.

**11. The Shepherdess.**

On canvas, 2.02 by 2.62. Life size figures. Signed: *C. Berrighem* 1648.
Purchased in 1827.

**12. Boar-Hunt.**

On canvas, 0.49 by 0.78. Signed: *Berchem* 1659.
From the Cabinet of William V.

**13. Fording a Brook.** Italian landscape.

On canvas, 0.63 by 0.77. Signed: *Berchem* 1661.
From the Cabinet of William V.

**14. Travellers attacked by Brigands.**

On canvas, 0.95 by 1.05. Signed: *Berchem.*
Purchased in 1816 at the van Leyden Sale for f 7100.

**BERCKHEYDE, Gerrit Adriaensz. Berckheyde,** Dutch painter of buildings, views of towns and landscapes, baptized at Haarlem on June 6th, 1638, died there on June 10th, 1698. Pupil of Frans Hals and of hir brother Job Adriaensz. Berckheyde. He worked at Haarlem and — according to Houbraken — during a short time at Heidelberg.

**690. View on the Vijver and the Buitenhof at The Hague.** The figures are by *Jan van Huchtenburg* (see there).

On canvas, 0.545 by 0.635. Signed: *Gerrit Berkheyde. Hughtenburgh.*
Bequest of the late Dr. T. H. Blom Coster at the Hague, 1904.

**BERRETTINI. Pietro Berrettini,** called **Pietro di Cortona,** Italian painter of historical subjects, born at Cortona, Nov. 1st, 1596, died at Rome, May 16th, 1669. Pupil of Andrea Comodi and Poccetti at Florence. He lived at Florence, but principally at Rome.

**309. The Holy Family.**

On canvas, 0.99 by 0.74.
Purchased in 1823 at the de Burck sale at Paris.

**BEYEREN. Abraham Hendricksz. van Beyeren,** Dutch painter of flowers, still-life, fishes and marine, born at The Hague in 1620 or 1621, died at Alkmaar after 1674. He lived in 1638 at Leiden, from 1639—1657 at The Hague, in 1657 at Delft, some years afterwards at The Hague, in September 1672 at Amsterdam and since 1674 at Alkmaar.

**401. Fishes and Crabs.**

On canvas, 0.75 by 0.68. Signed: *AvB* (monogram) *f.*
Purchased in 1876.

**548. Flowers.**

On canvas, 0.785 by 0.68. Signed: *AvB.* (monogram) *f.*
Bought at the Pappelendam Sale, June 11th, 1889 (f 2128).

**665. Still life.**

On oak, 0.98 by 0.76. Signed: *AvB.* (monogram).
Lent by Dr. A. Bredius (1902). From a private collection at Alkmaar.

**678. Still life with fishes.**

On canvas, 0.68 by 0.59.
Bequest of the late A. A. des Tombe Esq. at The Hague, 1903.

**BLOEMAERT. Abraham Bloemaert,** Dutch painter of historical subjects, social life, portraits and landscapes, engraver, born at Gorinchem in Dec. 1564, died at Utrecht Jan. 27th, 1651. Pupil of Gerrit Splinter and Joos de Beer at Utrecht, after 1580 of Jean Bassot, Maître Herry and Hieronymus Francken at Paris. He lived since 1595 at Utrecht. His three sons, Cornelis van Poelenburgh, Jacob Gerritsz. Cuyp and the brothers Honthorst were his pupils.

**16. Hippomenes and Atalanta.**

On canvas, 1.575 by 1.595. Signed: *A. Bloemaert fe.* 1626.
From Honselaersdijk and The Loo.

**17. The Festival of Gods in honour of the Wedding of Peleus.**

On canvas, 1.95 by 1.645, Signed: *A. Bloemaert fe.* 1638.
Cabinet of William V.

**BOIS. (Guilliam) du Bois,** Dutch landscape-painter, who became a member of the Guild of St. Luke at Haarlem in 1646 and was buried there July 7th, 1680. After 1660 he painted probably no more. He travelled through Germany and Switzerland.

**554. Landscape with Hills and Water.**

On oak, 0.595 by 0.815. Signed: *G. d. Bois.* 1652 (or 1657).
Purchased in 1890 at Paris.

**BOL. Ferdinand Bol,** Dutch painter of portraits and historical subjects and engraver, baptized at Dordrecht in June 1616, buried at Amsterdam July 24th, 1680. He resided at Amsterdam already before 1640, when he became a pupil of Rembrandt. His early pictures are under the influence of his master.

**19. Portrait of Vice-Admiral Engel de Ruyter,** son of Michiel Adriaensz. de Ruyter (1649—1683).

On canvas, 1.31 by 1.12. Signed: *F. Bol* 1669. The background to the right, a calm sea with vessels, is painted by *Willem van de Velde the Younger.*

**530. Portrait of Maerten van Juchen,** Commander of Wesel from 1642—1672.

On canvas, 0.73 by 0.59.
Purchased in 1885.

**585. Portrait of Admiral Michiel Adriaensz. de Ruyter** (1606—1676).

On canvas, 1.575 by 1.355. Signed: *F. Bol fecit Ao.* 1667. The sea with vessels on the background is painted by *Willem van de Velde the Younger.*
There are several repetitions of this portrait, e. g. one in the Rijks-Museum at Amsterdam and one in the Museum at Hoorn.
Transferred to the Gallery in 1894 from the Admiralty.

**BORCH. Gerard ter Borch,** Dutch painter of portraits and social life and engraver, born in 1617 at Zwolle,

died at Deventer Dec. 8th, 1681. Pupil of his father Gerard ter Borch the Elder at Zwolle and of Pieter Molyn at Haarlem (1632—1635), where he came under the influence of Frans Hals. He visited England (1635), Italy (1641 ?), Munster in Westphalia (1646—49), Spain and France; from 1650—54 he resided ad Zwolle, afterwards, until his death, at Deventer. Caspar Netscher was one of his pupils.

**176. Unwelcome News.**

On oak, 0.67 by 0.60. Signed: *G T B* (monogram) 1653.
From the Cabinet of William V.

**177. Portrait of Gerard ter Borch.**

On canvas, attached to wood, 0.61 by 0.425.
Purchased by King William I.

**604. Portraits of Hartogh van Moerkerken,** with his wife and child.

On oak, 0.42 by 0.36.
It appears from the age of the son, born Jan. 8th, 1652, that this picture was painted in 1653 or 1654. Lent in 1895 by Mr. James de Fremery at 's-Gravenzande and San Francisco.

**BORDONE. Paris Bordone,** Italian (Venetian) painter of historical subjects, social life and portraits, born ad Treviso about 1500, died at Venice Jan 19th, 1570. Pupil of Titian. He visited France and Germany.

**310. Christ Blessing.**

On canvas, 0.735 by 0.64. Signed: *PARIS—BDO.*
Purchased with the Reghellini Collection in 1831.

**BORSSOM.** Ascribed to **Anthony van Borssom,** Dutch landscape-painter, born at Amsterdam in 1629 or 1630, buried there on March 19th, 1677.

**570. Landscape.**

On oak, 0.33 by 0.62.
Lent by Dr. A. Bredius (1893).

**BOSSCHAERT. Ambrosius Bosschaert,** Flemish-Dutch painter of flowers, whose dates of birth and death are

unknown. In 1588 and 1589 he is mentioned in the registers of the St. Luke's Guild at Antwerp, from 1593—1613 in those of Middelburg. In 1616 he resided at Utrecht.

**679. Flowers.**

On oak, 0.64 by 0.46. Signed *A B* (monogram). Bequest of late Mr. A. A. des Tombe at the Hague (1903).
The pictures of this kind, signed with the above monogram, are ascribed usually to *Ambrosius Bosschaert*, while the weaker pictures, signed *A. Bosschaert*, are supposed to be painted bij *Abraham Bosschaert*.

**BOTH. Johannes Both,** Dutch landscape-painter and engraver, born about 1610 at Utrecht, where he died Aug. 9th, 1652. Pupil of Abr. Bloemaert; he visited Italy during some years and developed himself under the influence of Claude Lorrain. From 1640 he resided at Utrecht. Guilliam de Heusch was his pupil.

**20. Italian Landscape.**

On canvas, 1,07 by 1.25. Signed: *J. Both* (monogram).
Purchased 1816 for f 5610.

**21. Italian Landscape.**

On copper, 0.51 by 0.70. Signed: *J. Both* (monogram).
Purchased 1817 for f 6000.

**BOURDON. Sebastien Bourdon,** French painter of historical subjects, portraits and landscapes, born at Montpellier 1621 or 1622, died at Paris May 8th, 1671. Pupil of Barthélémy at Paris. He visited Italy, where he got acquainted with Claude Lorrain, and Sweden, where he was painter to Queen Christina. From 1653 he lived at Paris, where he was one of the founders, and later on rector of the Royal Academy of Painting and Sculpture.

**289. Travelling Merchants.**

On canvas, 0.99 by 1.34.
Purchased with the Reghellini Collection, 1831.

**BRAKENBURGH. Richard Brakenburgh,** Dutch painter of social life and portraits, engraver, baptized May 22nd, 1650 at Haarlem, where he died Dec. 28th, 1702. Pupil of Adriaen van Ostade and Hendrick Mommers, perhaps

also of Jan Steen, whom he imitated. He lived at Haarlem and a short time at Leeuwarden.

**544. Portrait of a Girl.**

On canvas, 0.885 by 0.705. Signed: *R. Brakenburgh.* 1683.
Purchased at Brussels, 1888.

**647. The Nicholas-eve.**

On canvas, 0.765 by 0.877. Signed: *R. Brakenburgh.*
Lent by the Count and Countess van Lynden van Pallandt (1900).

**BRAY. Salomon de Bray,** Dutch painter of historical subjects and portraits, architect and poet, born at Amsterdam in 1597, died at Haarlem May 11th, 1664. His son Jan was an excellent painter of portraits, his son Dirck de Bray a clever wood-engraver.

**437. Decorative painting.** With inscription: FR. HENR. NASSAVIVS AVRIACVS NASC. DELF. IV. CAL. FEB. CIƆIƆXXCIV.

On canvas, 1.02 by 2.53. Signed: *S D Bray.* (monogram) 1651.
From the large hall of the Huis ten Bosch. Until 1875 in the Depot.

**BREENBERCH. Bartholomeus Breenberch,** Dutch painter of landscapes and historical subjects, engraver, born 1599 at Deventer, died at Amsterdam (?) before or in 1659. He lived seven years in Italy, chiefly at Rome, where he got influenced by Adam Elsheimer and became a pupil of Paulus Bril. His early pictures remind us of the manner of Poelenburgh; afterwards he painted less minutely and his pictures became more mannered. From 1633 he lived at Amsterdam.

**134. Mercury discovers the beautiful Herse.**

On oak, 0.18 by 0.27. Falsely Signed: *C. P.*
From the Cabinet of William V.

**BREKELENKAM. Quiringh Gerritsz. Brekelenkam,** Dutch painter of social life, born at Zwammerdam about 1620, died at Leiden in 1668, where he lived already

before 1648. Developed himself under the influence of Gerrit Dou.

**562. The Blood-letting.**

On oak, 0.48 by 0.37. Signed: *Q v B.* (monogram).
Lent by Dr. A. Bredius since 1892.

**BRONZINO.** See **Allori.**

**BROUWER. Adriaen Brouwer,** Dutch-Flemish painter, born at Oudenaarde in 1605 or 1606, buried at Antwerp Feb. 1st, 1638. He lived at Amsterdam about 1626 and was a pupil of Frans Hals at Haarlem in 1628. After 1631 he resided at Antwerp, where Teniers imitated him in his first time.

**607. Portrait believed to be that of the Painter.**

On oak, 0.24 by 0.16.
Purchased in London, 1897.

**BRUEGHEL. Jan Brueghel I (Velvet Brueghel),** Flemish painter of landscapes, flowers and figures, engraver, born at Brussels 1568, died Jan. 13th, 1625 at Antwerp. Pupil of Pieter Goetkint the Elder at Antwerp. He visited Italy (1593—1596), lived at Antwerp and for some time at Brussels. He had a great many pupils and imitators. His son Johannes Brueghel II painted in his style.

**236. The Garden of Eden.**

On copper, 0.135 by 0.195.
Received in the Museum after 1817.

**283. The Rest during the Flight into Egypt.**

On copper, 0.215 by 0.29. Figures by *Rottenhammer.*
From The Loo. Cabinet of William V.

**285. Christ delivering souls out of Purgatory.**

On copper, 0.265 by 0.355. Signed: *I. BRVEGHEL* 1597.
Some figures are painted by *Rottenhammer.*
From the Cabinet of William V.

**234.**
**253.** See under **RUBENS.**

**BURI. Friedrich Buri,** German painter of historical subjects and portraits, born at Hanau in 1763. Pupil of Tischbein. He visited Italy, and was a painter to the Courts of Dresden and Berlin.

**272. Cupid triumphing.**

On canvas, 1.52 by 1.21.
Presented by H. M. *Frederika Louisa Wilhelmina*, Princess of Prussia, Queen consort of H. M. King *William I* of Holland. *Buri* was her teacher in painting.

**CAGLIARI.** Attributed to **Carlo Cagliari,** Italian (Venetian) painter of historical subjects, born at Venice 1572, where he died 1596. Son and pupil of Paolo Cagliari, called Paolo Veronese, whom he imitated, and of Giacomo Bassano.

**311. The Adoration of the Magi.**

On canvas, 1.15 by 1.61.
Purchased with the Rainer Collection, 1821.

**CAPPELLE. Jan van de Cappelle,** Dutch painter and engraver of marine and winter-landscapes, born 1624 or 1625 at Amsterdam, where he was buried Dec. 22nd, 1679. Imitator and perhaps pupil of Simon de Vlieger. He lived at Amsterdam.

**567. A Winter scene.**

On canvas, 0.518 by 0.618. Signed: I. V. CAPPELLE. fe. 1653.
As an Isaack van Ostade in Sir Joshua Reynolds's collection.
Purchased in London in 1893.

**CARLEVARIS.** Attributed to **Luca Carlevaris,** Italian painter of landscapes and architecture, engraver, born at Udine 1665, died at Venice in 1734.

**307. Ruins of a Roman Palace.**

On canvas, 0.74 by 0.56. With the false signature: BELLOTTI DIT CANALETI VENETIEN PEINTRE ROIAL.
National Museum, House in the Wood.

**308. Ruins of a Roman Palace.**

Sizes and origin as No. 307.

**CEREZO** or **ZEREÇO. Mateo Cerezo,** Spanish painter of historical subjects and portraits, born at Burgos in 1635, died at Madrid in 1675. Pupil of his father Mateo and of Juan Carreño de Miranda at Madrid. The works of Murillo and van Dyck had a great influence on his development. He lived at Madrid, but painted for some time at Burgos, Valladolid and Valencia.

**300. The penitent Magdalen.**

On canvas, 1.02 by 0.82. Signed: *Matheo zereço fec. An Do* 1661.
A similar picture, dated 1668, in the Czernin Collection at Vienna.
Purchased by King William I at Paris in 1823.

**CEULEN,** see **JANSSENS.**

**CHAMPAIGNE. Philippe de Champaigne,** Flemish painter of historical subjects and portraits, born the 26th of May, 1602 at Brussels, died at Paris Aug. 12th, 1674. Pupil of Bouillon, Mich. Bourdeaux and Jacques Fouquières. Since 1621 at Paris, where he was a pupil of l'Allemand, and working with Poussin under Duchesne at the paintings in the Luxembourg.

**237. Portrait of Jacobus Govaerts,** master of the ceremonies and notator of the Chapter at Antwerp.

On canvas, 1,35 by 1.08. Signed: *ÆT SVÆ*: 29. *Ao.* 1665.
Purchased by King William I, 1823.

**CHARDIN. Jean Baptiste Siméon Chardin,** French painter of social life, portraits and still life, born Nov. 2nd, 1699, at Paris, where he died Dec. 6th, 1779. Pupil of Cazes and Coypel.

**656. Still life.**

On canvas, 0.33 by 0.41. Signed: *Chardin.*
Lent by Dr. A. Bredius (1901). From England.

**CIGNANI. Carlo Cignani,** Italian (Bolognese) painter of historical subjects, born at Bologna the 15th of May, 1628, died at Forli Sept. 6th, 1719. Pupil of Fr. Albani. First

„Principe" of the „Academia Clementina", founded in 1709 at Bologna. He resided at Bologna.

**316. Adam and Eve, tempted by the Serpent.**

On canvas, 2.35 by 1.56.
Painted in 1702 for the Cardinal *San Cesareo.*
From the Cabinet of William V.

**CLAESZ. Pieter Claesz.,** Dutch painter of still life, born about 1590 at Burgsteinfurt, painting already before 1617 at Haarlem, where he was buried Jan. the 1st, 1661. Father and first master of Claes Pietersz. Berchem.

**403. Still life.**

On oak, 0.45 by 0.655. Signed: P C (monogram) 1644.
Purchased 1876 at Paris.

**CODDE. Pieter Codde,** Dutch painter of social life, of portraits and historical subjects, born in 1599 or 1600 at Amsterdam, where he was buried Oct. 12th, 1678. He lived at Amsterdam. Developed under the influence of Frans Hals. Willem Duyster was his pupil.

**392. The Dancing Party.**

On oak, 0.48 by 0.765. Signed: *P Codde* (monogram) *Ao* 1636.
Purchased in 1876.

**445. Back-gammon Players.**

On oak, octagon, 0.204 by 0.27. Signed: *P Codde* (monogram) *fecit* 1628.
Purchased 1878.

**COOGHEN. Leendert van der Cooghen,** Dutch painter of historical subjects, engraver, born 1611 at Haarlem, where he was buried Febr. 22nd, 1681. Pupil of Jac. Jordaens at Antwerp. He lived at Haarlem.

**81. Christ appearing to Thomas.** („Reach hither thy finger, and behold my hands; and reach hither thy hand, and thrust it into my side: and be not faithless, but believing." St. John XX : 27.)

On canvas, 1.11 by 1.552. Signed: *L. v. Cooghen* 1654.
Purchased 1876 in London.

**COQUES. Gonzales Coques,** surnamed „little van Dyck", Flemish painter of portraits and social life, born 1618 at Antwerp, where he died April 18th, 1684. Pupil of Pieter Brueghel the Younger and David Ryckaert II. He painted for Prince Frederick Henry of Orange and other princes. He resided at Antwerp.

**238. The Picture Gallery.** This work, presented in 1683 by the Guild of St. Luke at Antwerp to Jan van Bavegom, sollicitor to the court of Brabant at Brussels, who had obtained for them a favourable verdict to a long lawsuit against six other guilds, has been painted by different Antwerp artists. Nearly all the pieces are signed by the painters. Only the group of persons on the foreground is painted by **Coques.**

The architectural part is by **Willem Schubert van Ehrenberg** (born in Germany in 1637, died about 1676 at Antwerp). The principal pictures are:

**To the left. Beginning at the top:**

**Christ with the Centurion**: by **Peeter Ykens** (1648—1695). In a cartouche beneath it: **The Earth** (allegorical subject) by **Erasmus Quellinus** (1607—1678). Signed: *E. Q.*

Beneath it:

**Italian Landscape** by **Antonie Goubau** (1616—1698). Signed: *A Goubau f.* Next to it: **Ascalaphius transformed into an owl,** by **Carel Emanuel Biset** (1633—after 1691). Signed: *C. E. Biset f.*

Beneath these pictures: **A Boar Hunt** by **Peter Boel.** (1622—1674.)

To the left of it a **Moonshine** and a **Small Landscape** by **Johan van Kessel** (1626—1679), signed *J. v. K.* To the right of it an **Oriental Landscape**, and **Insects** by **J. van Kessel.**

Under the column to the left: **Landscape** by **Pieter van Bredael** (1629—1719), signed: *P. V. B. f.*, and under the column to the right a **Marine** by an unknown master.

In the left hand corner on the foreground: **Nymphs and**

**Fauns** by **Jan de Duyts** (1629—1676). Signed: *I. de Duyts f.* 1671. Next to it: **Seapiece** by **Jan Peeters** (1624—1677 ?). Signed: *I. P.*

**Above the entrance in the middle:**

**The Judgment of Paris** by **Theodoor Boeyermans** (1620—1678). Beneath this picture: **Leda**, by the same artist.

**To the Right. Beginning at the top:**

**The Triumph of Silenus** by **Jan Cossiers** (1600—1671). With an illegible signature: *Cossie . . .*

In a cartouche beneath it: **The Water** (allegorical subject) by **Theodoor Boeyermans** (1620—1678). Signed: *TB* (monogram).

Beneath that picture:

**The four Seasons** by **Theodoor Boeyermans**; signed: *T. Boeyermans F*; and a **Landscape** by an unknown master. (Illegible signature).

Beneath these pictures: **A still life of Fruit** by an unknown master.

To the left of it: **The Descent from the Cross** and a **View in a Town**, both by **Johan van den Hecke** (1620—1684). Signed: *I. V. H.* To the right: a **Landscape** by an unknown master, and beneath it a **Village Fair** by **Peter Spierinckx** (1635—1711). Signed: *Pr. Spirinckx.*

Unter the column:

To the left: a **Landscape** by **Johan van den Hecke** (1620—1684). Signed: *I. V. HECKE;* and to the right; **Men Bathing,** by the same artist. Signed: *I. V. HECKE.*

In the right hand corner on the foreground:

**A Study of still life** by **Peeter Gysels** (1621—1690), Signed: *Peeter Gysels*; and **Venus and Adonis** by **Casper Jacob van Opstal** (1654—1717). Signed: *C. van Opstal* 1706.

In the middle above the chimney:

**Hero and the Daughters of Nereus** by an unknown painter.

To the left of the chimney:

**Charles V,** after **Titian.**

**Portrait of the Earl of Arundel and Lady Talbot,** after **van Dyck.**

**Philip IV,** copy after **Velazquez.**

**Two portraits** after **van Dyck.**

To the right of the chimney:

**Philip II of Spain.**

**Portrait of a Prince.**

**Portrait of a Cardinal,** probably the Cardinal Howard, after **van Dyck.**

**Portrait of a Warrior.**

On canvas, 1.76 by 2.105. From the Loo. Cabinet of William V.

**CORNELISZ. Cornelis Cornelisz. van Haarlem,** Dutch painter of historical subjects and portraits, born 1562 at Haarlem, where he died Nov. 11th, 1638. Pupil of Pieter Pietersz. at Amsternam, afterwards of Gillis Coignet at Antwerp. He visited France in 1579, but lived permanently at Haarlem from 1583. He was also an architect and an influential master of the Italianising style. He had many pupils and imitators.

**22. The Massacre of the Innocents.**

On canvas, 2.70 by 2.55. Signed: *C C* (in monogram) *f.* A 1591.
From the Palace called Prinsenhof at Haarlem and from The Loo. Transferred 1825 from the Rijks Museum at Amsterdam to the Mauritshuis.

**23. The marriage of Peleus and Thetis.**

On canvas, 2.47 by 4.20.
Painted 1593 for the Palace called Prinsenhof at Haarlem. Provenience as the precedent picture.

**CORNELISZ. Jacob Cornelisz. van Oostsanen** (calling himself also **Jacobus Amstelodamensis),** Dutch painter

of historical subjects and portraits and wood-engraver, born about 1480 at Oostsanen, died after 1533 at Amsterdam, where he was painting already in 1510. Master of Jan van Scorel and of his son Dirck Jacobsz.

**1. Salome, Daughter of Herodias, showing the Head of St. John the Baptist.**

On oak, 0.71 by 0.52. Signed: *J. A.* (Between the two letters the monogram of the painter, also used by his son *Dirck Jacobsz.*) 1524.
Transferred 1755 from the Castle Oranienstein to the Cabinet of William V.

**Attributed to Jacob Cornelisz. van Oostsanen.**

**433. Triptych.** Central piece: **Solomon, adoring the Idols.** On the left wing: **the Queen of Sheba before Solomon.** On the right wing: **God appears to Solomon.** On the outsides of the wings the coat of arms of *Willem Simon Maertensz.*, called *Stavenisse* (1498—1557), and of *Adriana Cornelis Eeuwoutsdr.*, his wife (1506—1546).

On oak. Central piece 1.075 by 0.77. Wings, 1.075 by 0.325.
Bequeathed by Jhr. Mr. *J. de Witte van Citters* 1876.
Probably this picture is not by *Jacob Cornelisz.*, but by a master, who painted in the manner of *Herri met de Bles.*

**CORTONA.** See **BERRETTINI.**

**COSIMO.** See **PIERO.**

**CROIX. Pieter Frederik de la Croix,** Dutch painter of portraits, born 1709 in France, died in the beginning of Dec. 1782 at the Hague, where he was inscribed into the register of painters in 1755.

**539. Portrait of the Vice-Admiral J. A. Zoutman** (1714—1793).

Pastel on paper, 0.45 by 0.375. Signed: *P F* (monogram) *De la Croix fecit* 1781.
Presented by Jhr. *V. E. L. de Stuers*, 1887.
See for the portrait of his wife under: Hollandsche School, end XVIIIth century, nr. 540.

**CUYLENBORCH. Abraham van Cuylenborch,** Dutch painter of landscapes and figures, born in the beginning of the XVIIth century at Utrecht, where he was buried Nov. 22nd, 1658. Pupil and imitator of Poelenburgh. Since 1639 a member of the Guild of St. Luke at Utrecht.

**24. Diana with her Nymphs.**

On oak, 0.32 by 0.39. Signed: *A. V. Cuylenborch f.*
Formerly attributed to *C. Poelenburgh.*
Came into the Cabinet after 1817.

**CUYP. Aelbert Cuyp,** Dutch painter of social life, landscapes, animals, portraits and still life, born in October 1620 at Dordrecht, where he was buried Nov. 7th, 1691. Pupil of his father Jacob Gerritsz. Cuyp. He lived at Dordrecht.

**25. Portrait of a Gentleman of the de Roovere family.**

On canvas, 1.23 by 1.53. Signed: *A. cuijp.*
Purchased 1820 from the Repelaer van Driel family at Dordrecht.

**627. Fowls.**

On oak, 0.55 by 0.74. Signed: *A. Cuyp Ao.* 1651.
Lent by Dr. A. Bredius (1899). From England.

**667. Landscape, after the rain.**

On oak, 0.53 by 0.687. Signed: *A. Cuyp.*
Lent by Dr. A. Bredius (1902). From England.

**DASHORST.** See **Moro.**

**DEELEN. Dirck van Deelen,** Dutch painter of architectural subjects, born about 1605 at Heusden, died May 16th, 1671 at Arnemuiden, where he was a burgomaster; for some time he lived at Middelburg and Antwerp.

**26. The great Hall of the Binnenhof at The Hague during the Assembly of the States in 1651.** The flags, captured by the armies and fleet of the Republic,

which are seen in this picture, are now in the Royal Palace at Amsterdam.

On oak, 0.52 by 0.66.
Purchased 1819.

**DITTMARS. Henderich Dittmars,** German painter of portraits and historical subjects, who worked from 1658 at Hamburg, afterwards at the Court of the Danish Kings. He visited probably Holland, perhaps also Italy. He died before 1678.

**228. Portrait of a Man.**

On walnut, 0.50 by 0.375, oval. Signed: *H Ditmars fec:* 1664.
Received in the museum after 1817.

**DOES. Simon van der Does,** Dutch painter of landscapes and animals and engraver, born at Amsterdam (?) 1653, died at Antwerp or Paris (?) 1717. Pupil of his father Jacob van der Does, of Karel Du Jardin, Caspar Netscher and Gerard de Lairesse. He painted principally at The Hague, for a short time at London, Brussels and Antwerp.

**31. Shepherdess with Sheep.**

On canvas, 0.60 by 0.70. Signed: *S. van der Does. MDCCXI.*
Acquired 1825 by exchange with other pictures from the Rijksmuseum at Amsterdam.

**DOORDT. Jacob van Doordt,** Dutch painter, who lived about 1610—1626 in Denmark and Sweden, where he was a painter to the Court of Christian IV and afterwards of Sophia, Queen of Denmark and Norway. Very little is known about his life.

**466. Portrait of Sophia, Queen of Denmark and Norway** (1557—1631).

On canvas, 1.16 by 1.03.
Signed with a long inscription with all the titles of the Queen and the date 1626.
From the Depot, 1882.

**DOU. Gerrit Dou,** Dutch painter of social life, interiors and portraits, born on the 7th of April, 1613 at Leiden,

where he was buried Feb. 9th, 1675. Pupil of his father Douwe Jansz. (a painter on glass), of Bartholomeus Dolendo, an engraver, Pieter Couwenhoven and principally of Rembrandt (from 1628—1631), under whose influence he developed himself. With his pupil Frans van Mieris, Dou is the head of the Leiden school of extremely finished interiors.

**32. The Young Mother.**

On oak, arched, 0.725 by 0.56. Signed: *G Dou* (monogram) 1658.
Presented by the East-India Company or the States of Holland to King Charles II of England in 1660. Collection of King James II and of the King-Stadtholder William III; afterwards in the Cabinet of William V.

**33. Young Woman holding a Lamp.**

On oak, 0.19 by 0.14.
This picture might also be the work of *Schalcken.*
From the Loo and the Cabinet of William V.

**DROOCHSLOOT. Joost Cornelisz. Droochsloot,** Dutch painter of historical subjects, landscapes and social life, engraver, born (at Utrecht?) in 1586, where he died in 1666, on the 14th of May. In 1616 already he became a member of the Guild of St. Luke at Utrecht. Jacob A. Duck was probably his pupil. His son Cornelis painted exactly in the same manner.

**34. A Village Fair.**

On oak, 0.445 by 0.80. Signed: *J C D S* (monogram) 1652.
Purchased 1873.

**35. A Dutch Village.**

Measures, monogram and origin as above.

**DUBOIS.** See **BOIS.**

**DUGHET. Gaspard Dughet,** called **Gaspard Poussin** or **Le Guaspre,** Italian landscape painter and engraver, born 1613 at Rome from French parents, deceased there May 25th, 1675. Pupil and brother in law of Nicolas Poussin, whose landscapes he imitated. He lived at Rome.

**320. Italian Landscape.**

On canvas, 0.47 by 0.62.
Purchased 1821 with the Rainer Collection.

**DUJARDIN.** See **JARDIN.**

**DUSART. Cornelis Dusart,** Dutch painter and engraver of social life, born April 24th, 1660 at Haarlem, where he died Oct. 1st, 1704. Pupil and imitator of Adriaen van Ostade. He lived at Haarlem.

**440. Interior with Peasants.**

On oak, 0.405 by 0.495. Signed: *Corn: dusart.*
Purchased 1877 in Paris for f 3000.

**DUYSTER. Willem Cornelisz. Duyster,** Dutch painter of „corps-de-garde's" and of portraits. Born at Amsterdam in 1599 or 1600, where he was buried Jan. 31st, 1635. Probably a pupil of Pieter Codde. He lived at Amsterdam.

**408. An Officer.**

On oak, 0.40 by 0.315.
Purchased in 1876.

**DYCK. Sir Anthony van Dyck,** Flemish painter of historical subjects and portraits, engraver, born March 22nd, 1599 at Antwerp, died in London Dec. 9th, 1641. Pupil of Hendrick van Balen and principally of Rubens at Antwerp. In 1623—27 he visited Italy, especially Genoa and left shortly afterwards for London, where he became 1632 painter to Charles I. He had numerous pupils and imitators.

**239. Portrait of a member of the family Sheffield.**

On canvas, 1.13 by 0.98. Signed: *Aet. suae* 37. 1627. *Anto. van Dijck fecit.*
From the Cabinet of William V.

**240. Portrait of Anna Wake, Wife of the preceding.**

On canvas, 1.13 by 0.98. Signed: *Aet. suae* 22. *An.* 1628. *Anto van Dyck fecit.*
From the Cabinet of William V.

**242. Portrait of the Painter Quintyn Simons.**

On canvas, 0.98 by 0.84.
From the Cabinet of William V.

## COPY AFTER ANTH. VAN DYCK.

**472. Portrait of Jan III, Count of Nassau-Siegen.**

On canvas, 0.73 by 0.60.
From the Depot, 1883.

**DIJK. Philip van Dijk,** Dutch painter of historical subjects and portraits, born at Amsterdam, Jan. 10th, 1680, died at The Hague Febr. 3d, 1753. Pupil of Arnold Boonen at Amsterdam, where he lived for some time; afterwards at Middelburg (since 1708) and for a while at Cassel, as a painter to the Elector of Hesse. He imitated Adriaen van der Werff.

**27. Judith.**

On oak, 0.28 by 0.305. Signed: *P: van Dyck* 1726.
This picture was transferred from the Palace at Leeuwarden to the Cabinet of William V.

**28. Lady, playing a Lute.**

On oak, 0.155 by 0.125. Signed: *PvDijk* (monogram).
From the Cabinet of William V.

**29. Lady at her Toilet.**

On oak, 0.29 by 0.23. Signed: *Ph: V. Dijk. F.*
Origin as of nr. 27.

**30. The Clerk.**

On canvas, 0.26 by 0.21.
Origin as of nrs. 27 and 29.

**EVERDINGEN. Caesar Boëtius van Everdingen,** Dutch painter of historical subjects, social life and portraits, born 1606 (?) at Alkmaar, where he was buried Oct. 13th, 1678. He lived at Alkmaar, but about 1648—1656 at Haarlem and 1661 at Amsterdam. Brother of Allaert van Everdingen.

**39. Diogenes in search of a Man.** (Several of the portraits in this picture are members of the Haarlem family *Steyn*. The scene is the Groote Markt at Haarlem.)

Canvas on wood, 0.775 by 1.035. Signed: *Anno.* 1652 *CVE* (monogram). Bequeathed by Mrs. Steyn, née Schellinger, to Prince William V, 1773.

**FABRITIUS. Carel Fabritius,** Dutch painter of portraits, social life and historical subjects, born about or before 1620, died Oct. 12th, 1654, by the catastrophe of Delft, where he was inscribed in the Guild of St. Luke in 1652. Pupil of Rembrandt. Johannes Vermeer was probably his pupil.

**605. The Linnet.**

On oak, 0.335 by 0.228. Signed: *C. Fabritius.* 1654.
From the Collection of W. Bürger (Thoré). Purchased 1896 at Paris.

**FLINCK. Govert Flinck,** Dutch painter of portraits, history and social life, born at Cleves Jan. 25th, 1615, died at Amsterdam Febr. 2nd, 1660. Pupil of Lambert Jacobsz. at Leeuwarden and especially of Rembrandt at Amsterdam.

**631. The Christ as a Gardener.**

On canvas, 0.535 by 0.41. Signed: *Gt. F.*
Copy after the picture by *Rembrandt,* that is now in Buckingham Pallace in London.
Lent by the Count and Countess van Lynden van Pallandt (1899).

**676. Girl near a chair.**

On canvas, 1.15 by 0.88. Signed: *G. Flinck* 1640.
Bequest of the late Mr. A. A. des Tombe at The Hague, 1903.

**696. Portrait of a Man.**

On canvas, 0,725 by 0.587. Signed: *G. Flinck* 16 . .
Bequest of the late Dr. T. H. Blom Coster at the Hague, 1904.

**FLORIS.** See **VRIENDT.**

**FOGOLINO. Marcello Fogolino,** called **Vincentinus,** Italian painter of historical subjects and engraver, born at S. Vito in Friuli. He developed himself under the influence of Giov. Speranza and Pordenone, and lived at Vicenza (1520–40), at Pordenone (1523 and 1533) and after 1536 at Trent.

**347. The Virgin and Infant Christ,** surrounded by the Saints Catherine, Francesco d'Assisi, John the Baptist,

John the Evangelist, Anthony of Padova and Mary Magdalen.

On canvas, 2.66 by 1.95. Signed: *MARCELLVS VINCENTINVS P.*
Purchased with the Reghellini Collection, 1831.

**FRANCKEN. Frans Francken the Younger (II),** Flemish painter of historical subjects, born May 2nd, 1581 at Antwerp, where he died May 6th, 1642. Pupil of his father, who bore the same name. Uncle and master (?) of Frans Francken III. He lived at Antwerp.

**244. A Dancing Party at the Court of Albert of Austria and his Wife Isabella Clara Eugenia.** These and some of the principal guests (altogether seven portraits, in the middle Prince Philip William of Orange, eldest son of William the Silent, and his wife Eleonora of Bourbon, Princess of Condé) are painted by *Frans Pourbus the Younger (II)*, born 1569 at Antwerp, died 1622 at Paris.

On oak, 0.686 by 1.135. Signed: *Den J. ffranck.* Painted between 1611 and 1616.
From The Loo and from the Cabinet of William V.

**FRENCH SCHOOL.** Second half of the XVIth century.

**432. Portraits of the Brothers de Châtillon-Coligny.** To the left Cardinal *Odet,* in the middle the Admiral *Gaspard,* to the right the General *François.*

On canvas, 1.91 by 1.63.
From the Cabinet of William V.

**FYT. Jan or Joannes Fyt,** Flemish painter of still life and animals, born at Antwerp on March 15th, 1611, died there on Sept. 11th, 1661. Pupil of Frans Snijders. Worked principally at Antwerp. Travelled in France and Italy.

**687. Dead birds.**

On canvas, 0.484 by 0.715.
Bought 1904 at Vienna.

**GEERAERTS. Martinus Josephus Geeraerts,** Flemish painter of historical subjects and grisailles in the style

of Jacob de Wit, baptized April 7th, 1707 at Antwerp, where he lived, and died Febr. 16th, 1791. Pupil of Abraham Godyn.

**245. Autumn.** Allegorical subject.

On canvas, 0.85 by 0.98.
From the Cabinet of William V.

**GELDER. Arent (Aert) de Gelder,** Dutch painter of historical subjects, portraits and landscapes, born at Dordrecht Oct. 26th, 1645, buried in that town Aug. 28th, 1727. Pupil of Samuel van Hoogstraten and about 1660 of Rembrandt at Amsterdam. He lived at Dordrecht. He imitated Rembrandt's last, rich manner of painting.

**40. Judah and Tamar.**

On canvas, 0.80 by 0.975. Signed: *A. de Gelder f.*
Presented by Mr. H. Count of Limburg-Stirum, 1874.

**GELDORP. Geldorp Gortzius,** called **Geldorp,** Flemish painter of historical subjects and portraits, born at Louvain 1553, died at Cologne 1616 or 1618. Pupil of Frans Francken I and of Frans Pourbus the Elder at Antwerp, where he lived since 1570. From 1579 until his death at Cologne, where he painted for the Duke of Terranova.

**318. A Saint in Adoration.**

On oak, 0.54 by 0.44.
Purchased with the Reghellini Collection in 1831.

**GIORDANO. Luca Giordano,** called **Fa presto,** Italian painter of historical subjects, born 1632 at Naples, where he died Jan. 12th, 1705. Pupil of Ribera at Naples. He studied afterwards at Rome at Pietro da Cortona's and lived at Naples, Rome, Florence, and from 1692—1700 at Madrid. An extremely prolific artist, painting with great rapidity.

**334. Prometheus.** (A Vulture is picking at his ever growing liver).

On canvas, 1.11 by 1.215.
Purchased with the following nr. with the Reghellini Collection, 1831.

**335. Sisyphus.** (He has to carry a piece of a rock to the top of a mountain; having reached the top, it falls down again, and he has to begin anew).

On canvas, 1.08 by 1.19.
Measures and origin as the preceding nr.

**GLAUBER. Johannes Glauber,** surnamed **Polydorus,** Dutch landscape-painter and engraver, born 1646 at Utrecht, died at Schoonhoven about 1726. Pupil of Berchem, and at Lyons of Adriaen van der Cabel about 1672. In Italy under the influence of Gaspar Poussin (1674—1679). He lived at Hamburg untill 1685, afterwards at Amsterdam and at The Hague.

**41. Adonis hunting, in a large landscape.**

On canvas, 1.42 by 1.605.
The figures are by *Gerard de Lairesse.*
Probably from The Loo.

**GOLTZ. Franciscus de Goltz,** unknown Dutch painter of portraits from the beginning of the XVIIth century. Perhaps related to the family Goltzius.

**427. Portrait of a Man.**

On canvas, 1.14 by 0,965. Signed: *Aetat.* 40. ao. 1613. *fransisc. de goltz. fecit.*
From the Depot, 1876.

**GOLTZIUS. Hendrick Goltzius,** Dutch engraver and painter of portraits and historical subjects, born at Mülbracht near Venlo in Febr. 1558, died at Haarlem Dec. 29th, 1616. Pupil of Dirck Volkertsz. Coornhert at Haarlem. He visited Germany and Italy 1590—1591. Eminent engraver; he began only to paint about 1600. Jacob Matham, Jacques de Gheyn and Pieter de Jode were his pupils.

**42. Minerva.**

On canvas, 2.14 by 1.30.
Bought in 1875. This and the two following pictures belonged about 1670 to Mr. Wibo at Hoorn, who had bought them for f 2700 from the Governor of Putten, Mr. Colderman. In the XIXth century they were still at Oosthuizen near Hoorn.

**43. Hercules and Caecus.**

On canvas, 2,07 by 1.425. Signed: *HG* (monogram) *Ao.* 1613. Purchased like the preceding nr.

**44. Mercury.**

On canvas, 2.14 by 1.20. Signed: *HG* (monogram) *Ao.* 1611. Purchased like nr. 42.

**GORTZIUS.** See **GELDORP.**

**GOSSAERT.** Ascribed to **Jan Gossaert,** called **Jan van Mabuse,** Flemish painter of historical subjects and portraits, born about 1470 at Maubeuge, died at Antwerp 1541. He studied at Antwerp, where he was influenced by the works of Quinten Massys and Gerard David. About 1508—14 he was in Italy, where Leonardo and Raffael exercised a strong influence on his style. He was a painter to Philip of Burgundy, Bishop of Utrecht, and lived at Antwerp, Middelburg and Utrecht.

**348. Christ and St. John the Baptist as children.**

On oak, 0.395 by 0.586.
This picture is a good copy of a celebrated picture by Leonardo da Vinci, lost at present, but copied very often in the XVIth century. The charming landscape, which forms the background, is added by the Flemish copyist.
Purchased 1821 with the Rainer Collection.

**GOVAERTS. Abraham Govaerts,** or **Goyvaerts,** Flemish landscape painter, baptized Aug. 30th, 1589 at Antwerp, where he died Sept. 9th, 1626. He was probably a pupil, certainly an excellent imitator of Jan Brueghel I.

**45. A Forest scene.**

On oak, 0.625 by 1.01. Signed: *A. Govaerts* (monogram). 1612. From the Castle Oranienstein and the Cabinet of William V.

**GOYEN. Jan Josephsz. van Goyen,** Dutch landscape painter, born April 13th, 1596 at Leiden, died at The Hague in April 1656. Pupil of Coenraet van Schilperoort and Isaack van Swanenburgh at Leiden, of Willem Gerritz. at Hoorn and of Esaias van de Velde. Till 1631 (after a journey through Belgium and France

in 1615) he resided at Leiden. Since untill his death at The Hague.

**551. View of Dordrecht from Papendrecht.**

On oak, 0.45 by 0.715. Signed: *v. Goyen.* 1633.
Purchased 1889.

**624. River Scene.**

On wood, 0.414 by 0.558. Signed: *V. G.* 1655.
Lent by Dr. A. Bredius, 1899.

**HAARLEM.** See **CORNELISZ.**

**HACKAERT. Jan Hackaert,** Dutch painter and engraver of landscapes, born 1629 at Amsterdam, where he died in 1699 (?). 1653—1658 he visited Switzerland and Italy and resided from that time at Amsterdam.

**470. Italian Landscape.**

On oak, 0.28 by 0.345. Signed: *J. H.* The figures are attributed to *Joh. Lingelbach.*
Purchased 1882 at Brussels.

**HAENSBERGEN. Johannes van Haensbergen,** Dutch painter of landscapes, historical subjects and portraits, born at Utrecht or Gorinchem Jan. 2nd, 1642, died at The Hague Jan. 10th, 1705. Pupil of Cornelis Poelenburgh at Utrecht, where he resided still in 1668. From that time until his death at The Hague.

**135. Women Bathing.**

On copper, 0.175 by 0.225.
From the Cabinet of William V.

**601. Still life.**

On oak, 0.398 by 0.300. Signed: *Joh. Haensbergh Gorco: fe.* 1665.
Presented by Mr. T. Humphry Ward in London, 1895.

**HAGEN. Joris van der Hagen (Verhagen),** Dutch landscape-painter, born about 1615/20, living already before 1640 at The Hague, where he was buried May 23rd, 1669. Perhaps about 1650 and 1657 for a time at Amsterdam. It results from his drawings that he worked also in Guelderland and near the Rhine.

**46. View near Arnhem.**

On canvas, 0.65 by 0.88. Traces of a signature are to be seen. The date 1649 on one of the houses is perhaps not to be taken as the date of the picture.
From the Castle of Hondsholredijk. Afterwards in the Cabinet of William V.

**47. The Rynpoort at Arnhem.**

On canvas, 0.66 by 0.88. The figures are attributed to *Adriaen van de Velde.*
Origin as no. 46.

**HALS.** Attributed to **Claes Hals,** Dutch painter, born 1628 at Haarlem, where he died 1686. Son of Frans Hals. Lived at Haarlem.

**623. Woman reading.**

On oak, 0.308 by 0.24. Signed: *C. H.*
Purchased 1899 in London.

**HALS. Frans Hals,** Dutch painter of portraits and social life, born about 1580—1581 at Antwerp, buried Sept. 7th, 1666 at Haarlem. Pupil of Karel van Mander. He lived from about 1600 until his death at Haarlem, where he formed a numerous school. Next to Rembrandt Hals ranks amongst the greatest portrait-painters of the XVIIth century. His pupils where a. o. his six sons, Adriaen Brouwer, Adriaen van Ostade, Philips Wouwerman, and very probably Jan Miense Molenaer, Judith Leyster and Pieter Codde.

**459. Portrait af Jacob Pietersz. Olycan** (1596—1638).

On canvas, 1.22 by 0.97. Signed: *Aet. suae.* 29. *Ao* 1625.
Purchased in 1880 for f 10.000 with the following nr.

**460. Portrait of Aletta Hanemans,** wife of the preceding (1606—1653).

On canvas, 1.22 by 0.97. Signed: *Aet. Suae* 19. *Ano.* 1625.
Origin as the preceding nr.

**618. Portrait of a Man.**

On oak, 0.245 by 0.195.
Purchased at Amsterdam, 1898.

**641. Portrait of Willem Croes.**

On oak, 0.472 by 0.343. Signed *F. H.* (monogram).
Lent by J. van Stolk Esq., at Haarlem.

**HANNEMAN. Adriaen Hanneman,** Dutch painter of historical subjects and portraits, born about 1601 at The Hague, where he was buried July 11th, 1671. Pupil of Anthony van Ravesteyn and Daniel Mytens the Elder, imitator of Anthony van Dyck. He lived at The Hague; from 1624--1640 in London.

**241. Portraits of Constantyn Huygens and his children.** In the centre Constantyn Huygens, Seigneur de *Zuylichem* (1596—1687), well known poet and statesman; above him, to the right his son *Constantyn*, afterwards Secretary to the Prince of Orange William III, King of Great Britain; above him, to the left his son *Christiaen*, famous naturalist and astronomer; to the left below *Lodewijk*, afterwards Drossart of Gorcum and deputy to the Admiralty of the Maas; to the right below *Philips*, who died in Sweden. At the top *Suzanna*, afterwards wife of Philips Doublet.

On canvas, 2.06 by 1.745. Signed: ECCE HERIDITAS DOMINI. *Anno* 1640.
Purchased 1822.

**693. Portrait of a gentleman.**

On canvas, 0.735 by 0.62.
Bequest of the late Dr. T. H. Blom Coster at The Hague, 1904.

**HEDA. Willem Claesz. Heda,** Dutch painter of still life and portraits, born at Haarlem 1594, still living there in 1678. He painted at Haarlem, under the influence of Pieter Claesz.

**596. Rests of Breakfast. Stilllife.**

On oak, 0.462 by 0.69. Signed: *Heda* 1629.
Purchased at Amsterdam, 1895.

**HEEM. Cornelis de Heem,** Dutch-Flemish painter of still life and flowers, baptized at Leiden April 8th, 1631, buried at Antwerp May 17th, 1695. Pupil and imitator

of his father Jan Davidsz. de Heem. He lived at Antwerp, for some time (1676) at The Hague.

**50. Fruit.**

On canvas, 0.65 by 0.50. Signed: C. DE HEEM.
From the National Museum in the House in the Wood.

**HEEM. Jan Davidsz. de Heem,** Dutch painter of still life and flowers, born at Utrecht in 1606, died at Antwerp, between Oct. 14th, 1683 and April 26th, 1684. Pupil of his father David de Heem; he painted from 1628—1632 at Leiden unter the influence of Pieter Potter, afterwards at Antwerp unter the influence of Daniel Seghers (until 1667), from 1667—1672 at Utrecht, from 1672 until his death at Antwerp.

**48. Fruit.**

On canvas, 0.95 by 1.20. Signed: *J. D. de Heem f.*
From the Cabinet of William V.

**49. Wreath of Flowers and Fruit.**

On canvas, 0.57 by 0.71. Signed: *J D. de Heem. fecit.*
From The Loo and the Cabinet of William V.

**613. Still life of books.**

On oak, 0.361 by 0.485. Signed: *Johannes. de. Heem.* 1628.
Exhibition of old masters at The Hague, 1881.
Lent by Douairière de Jonge—de Kock, 1897.

**HEEMSKERCK. Maerten Jacobsz. van Heemskerck,** Dutch painter of historical subjects and portraits, born at Heemskerk 1498, deceased at Haarlem Oct. 1st, 1574. Pupil of Cornelis Willemsz., Jan Lucasz. and especially of Jan van Scorel. Afterwards, during his stay in Italy, he became — under the influence of Michel Angelo — one of the worst mannerists. He lived at Haarlem.

**51** and **52. The wings of the Altar piece of the Guild of the Drapers at Haarlem in the Church of St. Bavon.** Outside: the **Annunciation to the Virgin.** Inside: **The Adoration of the Magi** and **the Adoration of the Shepherds.**

On oak, 2.60 by 1.225 (every wing).
The centre piece to which these wings (painted in 1546)

belonged was probably originally sculptured. Afterwards (before 1604) the picture of the Massacre of the Innocents by *Cornelis Cornelisz. van Haarlem* (No. 22) was used as a centre piece. The whole was in the Prinsenhof at Haarlem. The robe of the Angel has partly been painted, as van Mander tells us, by *Jacob Rauwaert*; the upper corners are added by *Cornelis Cornelisz.*
From the Prinsenhof at Haarlem. The Loo.

**HELST. Bartholomeus van der Helst,** Dutch painter of portraits and historical subjects, born at Haarlem 1613, buried at Amsterdam Dec. 16th, 1670. Probably a pupil of Nicolaes Eliasz. Lived at Amsterdam.

**54. Portrait of the Painter Paulus Potter** (1625—1654).

On canvas, 0.985 by 0.795. Signed: *B. vander. helst.* 1654.
Purchased 1820.

**545. Portrait of a Young Woman.**

On canvas, 0.78 by 0.67.
Purchased 1888 at Brussels.

**568. Portrait of a Man.**

On oak, 0.77 by 0.63. Signed: *B. vander helst.* 1660.
Presented to the Gallery, 1893.

**569. Portrait of a Lady.**

On oak, 0.77 by 0.62. Signed: *B. vander. helst f.* 165..
Presented to the Gallery in 1893 with the preceding nr.

**HEUSCH. Willem (Guillam) de Heusch,** Dutch painter of landscapes and engraver, born about 1625 at Utrecht, where he was buried March 9th, 1692. Pupil of Jan Both at Utrecht, where he lived. In his youth he visited Italy.

**55. Italian Landscape.**

On copper, 0.215 by 0.29. Signed: *G D Heusch*: f (also at the back).
Purchased 1816.

**56. Italian Landscape.**

On copper, 0.215 by 0.29. Signed as nr. 55.
Origin as nr. 55.

**HEYDE. Jan van der Heyde,** Dutch painter of street-views, landscapes and still life, born 1637 at Gorinchem,

died at Amsterdam Sept. 28th, 1712. Pupil of an unknown glass-painter; when still young, he removed to Amsterdam, where he lived until his death, though he travelled a short time through Germany and England. He distinguished himself also by his inventions: street-lanterns and fire-engines. Adriaen van de Velde and Eglon van der Neer have inserted figures into his pictures.

**53. View of the Church of the Jesuits at Dusseldorf.**

On oak, 0.51 by 0.635. Signed: *V Heyde A* 1667. The figures are by *Adr. van de Velde.*
This picture came in 1775 from Oranienstein into the Cabinet of William V.

**531. Still life.**

On oak, 0.27 by 0.207. Signed: *J. v. d. Heyde* 1664.
Purchased 1885.

**HILLIGAERT. Paulus van Hilligaert the Elder,** Dutch painter of historical subjects and portraits, born at Amsterdam 1595 or 1596, where he died between January and July 1640. He lived at Amsterdam. His son Paulus van Hilligaert the Younger was also a painter.

**546. The Princes of Orange on the Buitenhof.** In the foreground are the Princes Willem I, Maurits, Frederik Hendrik, Count Willem Lodewijk and the King and Queen of Bohemia on horseback.

On canvas, 1.44 by 2.15.
On this picture, painted about 1625—30, is represented William the Silent, though he died already in 1584. More painters of that period have done the same, as people were anxious to see him immortalized with his great sons.
Presented 1888 by Count Aug. van der Straten—Ponthoz, late Ambassador of H. M. the King of Belgium at The Hague.

**HOLBEIN. Hans Holbein the Younger,** Germain painter of portraits and historical subjects, engraver, born at Augsburg 1497, died in London, a victim of the plague, between Oct. 7th and Nov. 29th, 1543. Pupil of his father Hans Holbein the Elder at Augsburg. Already in 1515 he

lived at Basle; from 1526 until his death in London, where he was a painter to Henry VIII; 1528—1532 and 1538 again, but only for a while, at Basle.

**276. Portrait of Robert Cheseman with a Falcon.**

On oak, 0.59 by 0.625. Inscribed: ROBERTVS CHESEMAN. .ETATIS. SVÆ. XLVIII. ANNO. DM. .M.D. XXXIII.
From the Collection of Prince Johan Willem Friso, The Loo and the Cabinet of William V.

**277. Portrait of a Man with a Falcon.**

On oak, 0.25 by 0.19. Signed: 1542. ANNO. ETATIS. SVÆ. XXVIII.
Collections of the Kings of England. The Loo and the Cabinet of William V.

## ATTRIBUTED TO HOLBEIN.

**275. Portrait of a young Woman.**

On oak, 0.45 by 0.34.
It is not yet sure, if this picture is an excellent old copy *after* Holbein, either an original work of an other painter of that time.
From the Collection of Charles I of England and the Cabinet of William V.

## COPY AFTER HOLBEIN.

**278. Portrait of Jane Seymour, Queen of England, third Queen Consort of Henry VIII** (1513—1537).

On oak, 0.29 by 0.264.
Excellent copy, a little changed, after the nearly life size original in the Imperial Museum at Vienne.
From the Collection of Prince Johan Willem Friso, The Loo and the Cabinet of William V.

## HOLLANDSCHE SCHOOL. DUTCH SCHOOL, About the end of the XVIth century.

**4. A man's portrait,**

On oak, 0.68 by 0.51. Inscription:

*Wert in dit Jaer tot Delft doorschoten,*
*Twelck veel menschen heeft verdroten.*
*AN.* 1584. *AET.* 33. *Elck syn tyt. Obiit Ao.* 75.

Purchased 1874. In the Museum at Oldenburg is a portrait of a child by the same hand.

**HOLLANDSCHE SCHOOL. DUTCH SCHOOL.** About 1614.

**105. Portrait of James I, King of England** (1566—1625).

On canvas, 0.62 by 0.515. Signed: 1614 *Jacques, Roy de la Grande Bretaigne.*
From Honselaersdijk? From the Depot, 1875.

——————— About 1680.

**231. Portrait of Prince Willem III of Orange, King of Great Britain** (1650—1702).

On canvas, 2.32 by 1.40.
Attributed by some critics to *J. H. Brandon* or *Th. van der Schuer.*
Perhaps by *Willem Wissing* (1656—1687).
Trom the Depot, 1875.

——————— About 1625.

**457. Portrait of an officer.**

On canvas, 1.16 by 0.965.
NB. This portrait belongs to the series of portraits of officers painted by *Jan van Ravesteyn,* but is decidedly not painted by him.
From the Depot, 1880.

——————— About 1625.

**476. Prince Maurits of Orange with Attendants on the Shore of Scheveningen.**

Perhaps by *Adriaen van Nieulandt* (1587—1658). In an Inventory, made 1640 at Amsterdam is mentioned: a large picture representing Prince Maurits on the shore with fishermen, painted by *Adriaen van Nieulandt.*
On canvas, 1.37 by 1.997.
Purchased 1884 at Brussels.

——————— About 1630.

**496.** (135) **Portrait of Cornelis Haga** (1578—1654), Dutch Ambassador at the Court of the Sultan of Turkey.

On oak, 0.62 by 0.465.
Presented 1873 by Dr. J. E. Dibbits.

**HOLLANDSCHE SCHOOL. DUTCH SCHOOL.** About 1661.

**498. Portrait of Prince Willem III, 10 years old.**

On oak, 0.74 by 0.59. Signed: *Ao.* 1661. *Actat:* 10.
Probably old copy after *Willem Honthorst.*
From the Depot.

——————— End of the XVIIIth century.

**540. Portrait of Adriana Johanna van Heusden, wife of the Vice-Admiral J. A. Zoutman** (1741—1800).

Pastel on paper, 0.355 by 0.285. Rests of a signature are visible.
Compare Croix (P. F. de la), No. 539.
Presented by Jhr. *V. E. L. de Stuers,* 1887.

——————— About 1660.

**547. Merry making.**

Perhaps an early work of *M. Naiveu.*
On oak, 0.385 by 0.54.
Purchased in 1888.

——————— End of the XVIIIth century.

**561. Portrait of Prince Willem V** (1748—1806).

Pastel on paper, 0.525 by 0.54.
From the Depot.

——————— About 1675.

**602. Fishes.**

On canvas, 0.65 by 0.82.
This picture, wrongly signed: *A Cuyp,* is perhaps by *Pieter van Noort.*
Purchased in London 1895.

——————— About 1650.

**603. Dead Body of an infant of the Honigh family.**

On oak, 0.455 by 0.576.
Presented by Mr. C. M. L. Lambrechtsen van Rithem at Amsterdam, 1895.

**HOLLANDSCHE SCHOOL. DUTCH SCHOOL.** About 1630.

**626. Minerva.**

On oak, 0.617 by 0.535.
Painted under Rembrandt's influence in Rembrandt's studio.
Lent by Dr. A. Bredius (1899). From England.

——————— About 1650.

**654. Still life (Vanitas).**

On canvas, 0.45 by 0.56.
Lent by Dr. A. Bredius (1901). From the collection of the painter James Maris; earlier in that of Dr. C. Vosmaer.

——————— End of the XVIIth century.

**680 „Grisaille". Children playing with an ass.**

On canvas, 1.13 by 1.225.
Bequest of the late Mr. A. A. des Tombe at The Hague, 1903.

**DUTCH or FLEMISH SCHOOL.** Middle of the XVIIth century.

**319. Mary Magdalen.**

Formerly ascribed to *Carlo Dolci.*
On oak, 0.67 by 0.52.
Receivid in the Museum after 1817.

**HONDECOETER. Gijsbert d'Hondecoeter,** Dutch painter of landscapes and poultry, born 1604 at Antwerp or at Amsterdam, buried at Utrecht Aug. 29th, 1653. Pupil of his father Gillis. He worked at Amsterdam and chiefly at Utrecht.

**405. Cock and Hens.**

On oak, 0.52 by 0.70.
Purchased at Paris 1876.

**HONDECOETER. Melchior d'Hondecoeter,** Dutch painter of poultry, animals and stilllife, engraver, born at Utrecht 1636, died at Amsterdam, April 3d, 1695. Pupil of his father Gijsbert d'Hondecoeter and of his uncle Jan Baptist Weenix. Worked from 1659—1663 at The Hague; afterwards at Amsterdam.

**59. The Raven robbed of his stolen Feathers.**

On canvas, 1.74 by 1.88. Signed: *M. dhondecoeter Ao.* 1671.
From The Loo and the Cabinet of William V.

**60. The Menagerie of the Stadtholder Willem III at The Loo.**

On canvas, 1.69 by 1.54. Signed: *M. d'Hondecoeter.*
From The Loo and the Cabinet of William V.

**61. Geese and Ducks.**

On canvas, 1.14 by 1.35. Signed: *M. dHondecoeter.*
From Oranienstein and the Cabinet of William V.

**62. Poultry and Ducks.**

On canvas, 1.13 by 1.35. Signed: *M D'Hondekoeter.*
Origin as the preceding nr.

**HONTHORST. Gerard van Honthorst,** Dutch painter of historical subjects, of social life and especially of portraits, engraver, born Nov. 4th, 1590 at Utrecht, where he died April 27th, 1656. Pupil of Abraham Bloemaert at Utrecht, developed in Italy (where he was called Gherardo dalle Notti) under the influence of Caravaggio. From 1622 at Utrecht, about 1628 for a while in England and from 1637—1652 painter to the Court at The Hague.

**63. Portrait of Prince William II of Orange** (1626—1650).

On canvas, 1.19 by 0.94.
Origin unknown.

**64. Portraits of William III and Maria of Nassau** (1642—1688) when young.

On canvas, 1.30 by 1.09. Signed: *G. Honthorst* (monogram) 1653.
Was a chimney-piece in the House in the Wood. From the Depot, 1875.

**65. Child plucking Fruit.**

On canvas, 1.10 by 0.84.
Perhaps one of the daughters of Prince Frederik Hendrik. Probably from Honsholredijk. Cabinet of William V.

**104. Portraits of Prince Frederik Hendrik of Orange** (1584—1647) **and of his wife Amalia of Solms-Braunfels** (1602—1675).

On canvas, 2.10 by 1.96.
Perhaps from the house of the family Huygens; bought by the State 1828.

**428. Portraits of Frederik Willem I, Elector of Brandenburg** (1620—1688) **and of his wife Louisa Henrietta of Nassau** (1627—1667).

On canvas, 2.20 by 1.81.
Was until 1876 a chimney-piece in the Mauritshuis.

**430. Portrait of Prince Frederik Hendrik of Orange.**

On oak, 0.75 by 0.605.
From the Depot, 1875.

**HOOGSTRATEN. Samuel van Hoogstraten**, Dutch painter and engraver of historical subjects, social life, portraits and interiors, author and poet, born Aug. 2nd, 1627 at Dordrecht, where he died Oct. 19th, 1678. Pupil of his father Dirck van Hoogstraten at Dordrecht and, about 1642, of Rembrandt at Amsterdam, 1651—1653 at Vienna and Rome, 1662—66 in London, 1668 at The Hague. In 1671 at Dordrecht, where he became Director of the Mint. Godfried Schalcken, Arent de Gelder and Arnold Houbraken were among his pupils.

**66. A young Lady in the Court-yard of a spacious house.**

On canvas, 2.415 by 1.79. Signed: *S. v. H.*
From the Cabinet of William V.

**HOUCKGEEST. Gerard Houckgeest,** Dutch painter of architectural subjects and engraver, born about 1600 at The Hague (?); 1625 he was a member of the Guild of St. Luke at The Hague, 1639 of the same at Delft. He lived there still in 1653. Probably a pupil of Barth. van Bassen. Emanuel de Witte was his imitator.

**57. A View in the Interior of the New Church at Delft.**

On oak, 0.63 by 0.75. Signed: *G H* (monogram). 1651.
From the cabinet of William V.

**58. The Tomb of the Stadtholder Willem I in the New Church at Delft.**

On oak, 0.56 by 0.38. Signed: *G H* (monogram). 1651.
From the Cabinet of William V.

**HUCHTENBURGH. Jan van Huchtenburgh,** Dutch painter and engraver of cavalry fights and portraits, born 1646 at Haarlem, died 1733 at Amsterdam. Pupil of Thomas Wyck in his native town and afterwards developed under the influence of A. F. van der Meulen at Paris (about 1667). He visited Rome, from whence he was back in Holland in 1670. He worked a long time at Amsterdam, afterwards for a while at The Hague, 1708—1709 for Prince Eugene of Savoy.

**67. The Stadtholder Hendrik Casimir II** (1657—1696) **commanding a Battle.**

On canvas, 1.21 by 1.65. Signed: *Hughtenburgh f.* 1692.
From The Loo.

**68. A Sally.**

On canvas, 0.52 by 0.61. Signed: *H B.* (in monogram).
From the Cabinet of William V.

**69. Attack on a Convoy.**

Material, dimensions, signature, origin as above.

**690.** See **Berckheyde.**

**HUYSUM. Jan van Huysum,** Dutch painter of flowers and landscapes, born April 15th, 1682 at Amsterdam, where he died Febr. 7th, 1749. Pupil of his father Justus van Huysum, who was also a painter of flowers. Both worked at Amsterdam.

**70. Fruit.**

On copper, 0.21 by 0.27. Signed: *Jan van Huysum fecit.*
Purchased 1816.

**71. Flowers.**

Material, dimensions, signature, origin as above.

**72. Italian Landscape.**

On canvas, 0.59 by 0.70. Signed: *Jan van Huysum.*
From the Depot, 1875.

**ITALIAN SCHOOL.** About 1660.

**297. Bust of a Lad.**

On canvas, 0.435 by 0.38.
Purchased by King William I, 1823. Ascribed formerly to *Murillo.*

——————— School of Bologna. First half of the XVIIth century.

**305. The Martyrdom of S. Sebastian.**

On canvas, 0.76 by 0.62.
Purchased 1831 with the Reghellini collection.

——————— Second half of the XVIIth century.

**321. Girls making Music.**

On canvas, 0.56 by 1.02.
Purchased 1821 with the Rainer collection.

——————— XVIIIthe century.

**330. Landscape with Mary Magdalene.**

On canvas, 0.395 by 0.56.
Purchased 1821 with the next number with the Rainer collection.

**331. Landscape with Paul the Hermit.**

Measures and origin as the preceding nr.

——————— XVIIth century.

**341. The Death of Abel.**

On canvas, 1.71 by 2.23.
Purchased at Antwerp by King William I.

——————— XVIth century (?).

**349. Venus.**

On canvas, 0.675 by 0.52.
Purchased 1821 with the Rainer collection.

**ITALIAN SCHOOL.** XVIIth century.

**355. St. John the Evangelist.**

On canvas, 0.64 by 0.52.
Purchased 1831 by King William I.

**356. Delila cuts off the Hair of Samson.**

On canvas, 0.96 by 1.25.
Purchased 1831 with the Reghellini collection.

**398. Ecce Homo.**

On poplar, 0.85 by 0.68.
Probably a copy after *Domenico Feti* (Rome 1589—Venice 1624). A similar picture in the Alte Pinakothek at Munich (No. 1238). From the Depot.

**JANSSENS. Cornelis Janssens** (or **Janson**) **van Ceulen,** Dutch portraitpainter, born at London from Flemish parents on Oct. 14th, 1593, died at Utrecht or Amsterdam before or in 1664. When 28 years of age he established himself at London. In 1642 he was at Middelburg, where he was a member of the painter's guild. In the meantime he worked at The Hague, Utrecht (1652) and Amsterdam. Developed under the influence of Paulus van Somer and principally of Anton van Dyck.

**688. Portrait,** representing a father with his son and four daughters, perhaps members of the family Auber, each painted in a medaillon.

On canvas, 1.80 by 1.50. Signed: *Cornelius Jonson van Ceulen fecit 1650.* Above we read the inscription: „1650. Dulcia vallantur duris" (= agreable things are surrounded with disagreable things).
Bequest of the late Countess C. van Bylandt, born Countess van Hogendorp van Hofwegen, The Hague, 1904.

**JARDIN. Karel du Jardin,** Dutch painter of portraits, social life and historical subjects, engraver, born 1622 at Amsterdam, died at Venice Nov. 20th, 1678. Pupil of Berchem; during his stay at The Hague (1656—1659) under the influence of Potter's works. Twice he visited Italy, where he had the surname „Bokkebaard". From

1659—1674 at Amsterdam. Jan Lingelbach and Willem Romeyn were his pupils; Jan le Ducq imitated him.

**73. A Cascade in Italy.**

On canvas, 0.65 by 0.70. Signed: *K. DV. JARDIN. fe.* 1673.
From the Cabinet of William V.

**74. The Shepherdess.**

On oak, 0.32 by 0.40.
From the Cabinet of William V.

**581. Peter Curing the Sick.**

On canvas, 1.75 by 1.38. Signed: K. DU IARDIN fc. 1663.
Lent 1894 by Mr. J. C. van Hattum van Ellewoutsdijk at The Hague.

**653. Portrait of the Dutch Admiral Michiel Adriaensz. de Ruyter** (1606—1676).

On canvas, 1.30 by 1.06. Signed: *K. du Jardin f* 1669.
Lent by H. R. H. the Grandduke of Saxony-Weimar (1900).

**JORDAENS. Hans Jordaens III,** Flemish painter of historical subjects, born about 1595 at Antwerp, where he died between 1643 and 1644. In 1620 a member of the Guild of St. Luke at Antwerp.

**434. The Crossing of the Red Sea.**

On canvas, 0.66 by 0.85. Signed: *H. Iordaens F.*
Lent by Mr. Garnier Heldewier (1877).

**KALF. Willem Kalf,** Dutch painter of still life and interiors, born 1621 or 1622 at Amsterdam, where he was buried Aug. 3rd, 1693. Pupil of Hendrick Pot.

**666. Still life.**

On canvas, 0.707 by 0.588.
Purchased from England in 1902.

**KEIRINCX. Alexander Keirincx (Keirinckx),** Flemish-Dutch landscape painter, born Jan. 23d, 1600 at Antwerp, died at Amsterdam 1652. Until about 1627 he worked at Antwerp, afterwards at Amsterdam. In 1641 he lived for a while in London.

**79. A woody Landscape.**

On oak, 0.64 by 0.92. Signed: *A. Keirincx.* Figures by *C. van Poelenburgh.*
From the Palace of Honsholredijk, 1758.

**KEY** or **KEYEN. Adriaen Thomasz. Key** or **Keyen,** Flemish painter of portraits and historical subjects, worked about 1568 until after 1589 at Antwerp. Probably he was a pupil of his uncle Willem Key, and under the influence of Anthonio Moro.

**225. Portrait of William the Silent** (1533—1584).

On oak, 0.47 by 0.325.
One of the very few portraits of the Prince, painted from life.
Another one, painted in the Prince's youth, probably by *Willem Key,* is at Cassel.
Origin unknown.

**KEYSER. Thomas de Keyser,** Dutch painter of historical subjects and portraits, born 1596 or 1597 at Amsterdam, where he was buried June 7th, 1667. Son of the celebrated architect Hendrick de Keyser, he developed himself under the influence of Aert Pietersz., Cornelis van der Voort and Werner van Valckert. Worked at Amsterdam, where he had a great influence on Rembrandt on his coming there in 1631.

**77. Portrait of a learned man.**

On oak, 0.825 by 0.61. Signed: *TDK.* (in monogram) A No. 1631.
From the Cabinet of William V.

**78. The Burgomasters of Amsterdam receiving the Announcement of the Arrival of Marie de Medicis,** Queen dowager of France (1638). The portraits (beginning from the left) are those of *Abraham Boom, Petrus Hasselaer, Albert Coenraedsz. Burgh, Antonius Oetgens van Waveren* and of the Counsellor *Cornelis van Davelaer.*

On oak, 0.285 by 0,38.
From the Cabinet of William V.

**689. Portrait of a gentleman,** probably from the family van Hogendorp.

On oak, 0.735 by 0.685. Signed: *TD Keyser Ano* 1636, *Aetatis suae* 66. In the top at the left side the armour of the family Hogendorp, that has been added in later time, with the date 1636.
Bequest of the late Dowager A. L. T. A. Grisart, born Countess van Hogendorp van Hofwegen, The Hague, 1904.

**KONINCK. Philips Koninck,** Dutch painter of landscape, portraits and social life, engraver, born Nov. 5th, 1619 at Amsterdam, where he was buried Oct. 4th, 1688. Pupil of his brother Jacob and of Rembrandt at Amsterdam, where he lived. He travelled much.

**80. River-scene.** Figures by *Joh. Lingelbach.*

On canvas, 0.65 by 0.77. The same subject on a picture in the National Gallery at London.
Purchased 1830 at Brussels.

**KONINCK. Salomon Koninck,** Dutch painter of historical subjects and portraits, engraver, born 1609 at Amsterdam, where he was buried Aug. 8th, 1656. Pupil of David Colijns, François Venant and Claes Moeyaert. He worked under the influence of Rembrandt at Amsterdam.

**36. The Adoration of the Magi.**

On canvas, 0.80 by 0.645. (Arched at the top).
Purchased 1762 for the Cabinet of William V.

**LAIRESSE. Gerard de Lairesse,** Dutch painter of historical subjects, engraver, born in 1641 at Liege, buried at Amsterdam July 21st, 1711. Pupil is his father Reynier and of Bertholet Flémal at Liege. He worked at Amsterdam, for some time at Bois le Duc, Utrecht (1665) and The Hague (1684). He became blind in 1690. Head of a purely academical style of painting and author of the „Groot Schilderboeck".

**82. Achilles detected by Odysseus.**

On canvas, 1.39 by 1.91. Signed: *G. Lairesse.*
From The Loo. Cabinet of William V.

**LAPP. Jan Willemsz. Lapp,** Dutch painter of landscapes; he became 1628 a member of the Guild of St. Luke at The Hague. In Italy he was influenced by Elsheimer, even so much that two of the following pictures have been formerly ascribed to this painter; the first has been painted more or less in the manner of Pynacker and Mommers. His work is scarce.

**84. Italian Landscape.**

On canvas, 0.589 by 0.682. Signed: *J. Lapp.*
From the Depot, 1875.

**273. Italian Landscape.**

On copper, 0.16 by 0.12. Signed behind: *Gio Lap.*
Purchased 1821.

**274. Italian Landscape.**

Material, measures and origin as the preceding nr. Not signed.

**LARGILLIÈRE.** Attributed to **Nicolas de Largillière,** French painter, born at Paris Oct. 9th or 10th, 1656, where he died March 20th, 1746. Pupil of Antony Goubau at Antwerp and Sir Peter Lely at London. He resided at Paris.

**294. Portrait of a Prince.** Perhaps a Prince of Nassau—Siegen.

On canvas, 1.30 by 1.06.
From the Cabinet of William V. From the Depot, 1875.

**LASTMAN. Pieter Pietersz. Lastman,** Dutch painter of historical subjects, born 1583 at Amsterdam, where he was buried April 4th, 1633. Pupil of Gerrit Pietersz. (Swelingh) about 1602. At Rome (1604—1607) he developed himself under the influence of Elsheimer and Caravaggio; afterwards he lived at Amsterdam, where Jan Lievens (1617) and Rembrandt (1623) were his pupils.

**393. The Resurrection of Lazarus.**

On oak, 0.63 by 0.92. Signed: *P Lastman fecit* 1622; FECIT *A* 1622.
Purchased 1875 at Utrecht.

**LAURI. Filippo Lauri.** Italian landscape-painter, born 1623 at Rome, where he died 1694. Pupil of his father Baldassare Lauri, afterwards of Angelo Caroselli. He often painted figures in the landscapes of Claude Lorrain.

**322. Landscape.**

On canvas, 0.69 by 0.56.
Purchased 1831 with the Reghellini collection.

**LEYSTER. Judith Leyster,** Dutch lady-painter of social life and portraits, born between 1600 and 1605 at Haarlem or Zaandam, buried at Heemstede Febr. 1660. Imitator and perhaps pupil of Frans Hals; she married in 1636 the painter Jan Miense Molenaer. She resided from 1636 until 1648 at Amsterdam, afterwards at Heemstede. Though much admired by her contemporaries, her works (attributed formerly to Frans Hals) had been forgotten and were only recently discovered. Her monogram is formed by the letters J. L. S. with a little star [lode-star = Dutch: leid-ster.]

**564. The tempting Offer.**

On oak, 0.309 by 0.242. Signed with her monogram and dated: 1631.
Purchased 1892 at Dusseldorf.

**LIEVENS. Jan Lievens,** Dutch painter of historical subjects, landscapes and portraits, engraver, born at Leiden Oct. 24th, 1607, buried at Amsterdam June 8th, 1674. Pupil of Joris van Schooten at Leiden, and like Rembrandt, of Lastman at Amsterdam (1617—1619). From 1635—1644 at Antwerp (in 1631 for a short time in England), from 1646 living at Amsterdam and at The Hague. His first works show the influence of Rembrandt, afterwards he followed the Antwerp and Venetian Schools.

**85. Bust of an old Man.**

On oak, 0.66 by 0.52.
This work is of the painter's first period, painted after a model used frequently by him about 1630.
From Leeuwarden and from the Cabinet of William V (as a Rembrandt).

**LINGELBACH. Johannes Lingelbach,** Dutch painter of Italian landscapes, sea-ports and battle-scenes, engraver, born 1623 at Frankfort o/M., died at Amsterdam in Nov. 1674. Imitator of Wouwerman; at Paris 1642—1644, in Italy 1644—1650. From this time until his death at Amsterdam. He painted figures in the pictures of M. Hobbema, J. van Ruisdael, J. Hackaert, Ph. Koninck, J. Wynants, A. Verboom and others.

**86. A Sea-port in the Levant.**

On canvas, 1.54 by 1.94. Signed: *I: LINGELBACH* 1670.
From the Cabinet of William V.

**87. The Hay-harvest.**

On oak, 0.41 by 0.525. Signed: *J: lingelbach.*
Purchased 1808 from the Van der Pot Collection. Came 1825 into the Cabinet.

**88. March of the Stadtholder Willem II against Amsterdam** (Aug. 1st, 1650).

On canvas, 0.581 by 1.00. Signed: *J: lingelbach.*
From The Loo and the Cabinet of William V.

**89. Departure of King Charles II of England from Scheveningen** (June 2nd, 1660).

On canvas, 0.595 by 1.00. Signed: *J: Lingelbach.*
Origin as the preceding Nr.

**LOO. Jacob van Loo,** Dutch painter of portraits, historical subjects, and social life, born at Sluis 1614, died at Paris Nov. 26th, 1670. Under the influence of de Keyser and Rembrandt, afterwards of B. van der Helst and Jacob Backer. At Amsterdam since 1642. At Paris from 1662 till his death.

**599. Portrait of a Lady.**

On canvas, 0.885 by 0.755. Signed: *J: v. Loo fecit.*
Presented by Mr. H. W. Mesdag at The Hague, 1895.

**MABUSE.** See **Gossaert.**

**MAES. Nicolaes Maes,** Dutch painter of social life and portraits, born at Dordrecht in Nov. 1632, buried Dec. 24th, 1693 at Amsterdam, where he had been a pupil

of Rembrandt (about 1650). He lived at Dordrecht (1654—73); visited Antwerp (in 1662?) but returned to Amsterdam where he resided until his death. In his first period he was one of the best pupils and followers of Rembrandt, but from 1660 he only painted numerous portraits, in the prevailing Frenchified taste of the day.

**90. Portrait of a Man.**

On canvas, 1.26 by 1.01. Signed: Aet. 84. *N. MAES* 16 . . .
Taken 1821 from the Naval Department to the Mauritshuis.

**MAGNASCO. Alessandro Magnasco** (called **Lissandrino**), Italian (Genoese) painter of landscapes and figures, born at Genoa 1681, where he died 1747. Pupil of Filippo Abbiati at Milan. Worked at Milan, from 1735 again at Genoa. His works are usually ascribed to Salvator Rosa.

**328. Landscape with Pilgrims.**

On canvas, 1.38 by 1.09. Oval.
Purchased 1831 with the following Nr. with the Reghellini collection.

**329. A Peasant Girl in a Landscape.**

Companion picture to Nr. 328.

**332. Monks praying.**

On canvas, 0.53 by 0.385.
Purchased with the next Nr. in 1822.

**333. Monks praying.**

Measures and origin as the preceding Nr.
These 4 pictures were bought as painted by *Salvator Rosa.*

**MAN. Cornelis de Man,** Dutch painter of social life, portraits and churches, engraver; born July 1st, 1621 at Delft, where he died 1706. Inscribed at Delft in the Guild of St. Luke 1642, travelling afterwards for a long time in France and Italy. From 1654 until his death at Delft.

**91. A Peasants Wedding.**

On canvas, 0.69 by 0.84. Signed: *C. de Man.*

**MARSEUS. Otto Marseus van Schrieck,** Dutch painter of plants and insects, born at Nijmegen 1619 or 1620,

buried at Amsterdam June 22d, 1678. He visited England, country of Mainz before Italy, Rome (1652) and France. After his return he worked at Amsterdam. Willem van Aelst was his pupil.

**532. Plants and Insects.**

On canvas, 1.015 by 0.755. Signed: *OTTO Marseus. D. Schrieck* 1665.
Purchased 1886 at Amsterdam.

**MAZZOLINI. Ludovico Mazzolini,** Italian (Ferrarese) painter of historical subjects, born about 1478 at Ferrara, where he died about 1528. Pupil of Lorenzo Costa, or of Domenico Pannetti at Ferrara, afterwards under the influence of Ercole Roberti. He lived principally at Ferrara.

**323. The Murder of the Innocents at Bethlehem.**

On poplar, 0.31 by 0.375. Signed: 1548: [sic] *F E.*
Purchased with the Rainer collection 1821.

**MEITENS. Martinus Meitens III,** German painter of portraits and of miniatures, born July 24th, 1695 at Stockholm, died March 23d, 1770 at Vienna. Pupil of his father, who was one of the Dutch painter-family Mytens, at Stockholm; since 1714 he travelled much until 1726, when he established himself at Vienna, where he was a celebrated painter to the Court.

**37. Portrait of Francis I, Emperor of Germany** (1708—1765).

On canvas, 1.66 by 1.33.
From the Depot, 1875.

**38. Portrait of Maria Theresia, Empress of Germany.** (1717—1780).

Measures and origin as nr. 37.

**MEMLINC. Hans Memlinc,** Flemish painter, born in the country of Mainz 1430 (?), died at Bruges Aug. 11th, 1494. Probably a pupil of Rogier van der Weyden at Brussels. Mentioned since 1478 at Bruges; he visited perhaps Cologne and the Rhine.

**595. Portrait of a Man.** On the back a *coat of arms.*

On oak, 0.301 by 0.223.
Purchased in England 1894 (fl. 6300).

**METSU. Gabriel Metsu,** Dutch painter of social life, born at Leiden about 1630, buried at Amsterdam, Oct. 24th 1667. Probably a pupil of Dou at Leiden; in his youth under the influence of Hals, afterwards influenced by Rembrandt. He worked at Leiden and from about 1654 at Amsterdam.

**93. The Huntsman.**

On oak, 0.28 by 0.235. Signed: *G. Metsu.* 1661.
From the Cabinet of William V.

**94. A Company making music.**

On oak, 0.585 by 0.44, Signed: *G. Metsu.*
From the Cabinet of William V.

**95. Justice, protecting Widows and Orphans.**

On canvas, 1.54 by 1.225. Signed: *G Metsu.*
Acquired after 1817. This picture has been painted probably about 1655; it was in 1667 in a house at Leiden.

**MEULEN.** See **VERMEULEN.**

**MIEREVELT. Michiel Jansz. van Mierevelt,** Dutch painter of portraits, engraver, born May 1st, 1567 at Delft, where he died June 27th, 1641. Pupil of Willem Willemsz. and of Augustijn, afterwards of Anthony van Montfoort at Utrecht. He lived at Delft, for a time at The Hague, where he was painter to the court of the Princes of Orange. Many portraits attributed to him now are copies, made by his pupils in his studio. Among these were his sons Pieter and Jan, Jacobus Delff, Willem and Hendrick van Vliet, Paulus Moreelse and Jan van Ravesteyn.

**96. Portrait of William the Silent** (1533—1584).

On copper, 0.28 by 0.23. Oval.
Purchased 1828 with the five following numbers.

**97. Portrait of Louise de Coligny, fourth Wife of William the Silent** (1555—1620).

Signed: *Mierevelt.*
Material, dimensions, origin as above.

**98. Portrait of Philips Willem of Nassau, Prince of Orange** (1554—1618).

Material, dimensions, signature, origin as above.

**99. Portrait of the Stadhouder Maurits of Orange-Nassau** (1567—1625).

Signed: *Aetatis* 49 *Ao* 1617 *Mierevelt.*
Material, dimensions, origin as above.

**100. Portrait of the Stadhouder Frederik Hendrik of Orange-Nassau** (1584—1647.)

Signed: *Mierevelt.*
Material, dimensions, origin as above.

**101. Portrait of the Elector Frederick V of the Palatinate, afterwards King of Bohemia.** (Winter-King). (1596—1632.)

Signed: *Aetatis* 16. *Ao.* 1613. False signature: *Mierevelt.*
Material, dimensions, origin as above.

**COPY AFTER MIEREVELT.**

**226. Portrait of the Stadhouder Maurits of Orange.**

On canvas, 1.19 by 0.945.
Presented to the Gallery 1819.

**STYLE OF MIEREVELT.**

**507. Portrait of Johannes Uyttenbogaert** (1557—1644).

On oak, 0.485 by 0.40.
From the Depot, 1885.

**MIERIS. Frans van Mieris the Elder,** Dutch painter of social life, portraits and historical subjects, born April 16th, 1635 at Leiden, where he died March 12th, 1681. Pupil of Abraham Torenvliet, painter on glass, of Gerard Dou and of Abraham van den Tempel. He lived at Leiden, where he was entered on

the register of painters in 1658, and where he had many pupils, a. o. Willem van Mieris, Arie de Vois and Karel de Moor.

**106. A Boy blowing Bubbles.**

On oak, 0.255 by 0.18. Signed: M.DC.LXIII. *F. van Mieris. fect. Lugd. Bat.*
From the Cabinet of William V.

**107. Portrait of Florentius Schuyl,** Professor of physics and botany at the Leiden University (1619—1669).

On copper, 0.21 by 0.165. Signed: *F. van Mieris. fc. Ao.* 1666.
From the Cabinet of William V.

**108. Portrait of the Painter and his Wife Curina van der Cock.**

On oak, 0.275 by 0.20. The signature has become illegible.
From the Cabinet of William V.

**MIERIS. Willem van Mieris,** Dutch painter of social life, historical subjects and portraits, engraver, born June 3rd, 1662 at Leiden, where he died Jan. 26th, 1747. Pupil of his father Frans van Mieris and living at Leiden. His son Frans van Mieris the Younger and Hieronymus van der Mij were his pupils.

**109. The Grocer's shop.**

On oak, 0.495 by 0.41. Signed: *W. van Mieris. Fc.* 1717.
From the Loo and the Cabinet of William V.

**MIGNON. Abraham Mignon,** German painter (but developed in the Netherlands) of still life, principally of flowers and fruit (he painted also portraits), baptized June 21st, 1640 at Frankfort o/M. He died there or in Wetzlar, 1679. Pupil of Jacob Marrel and of Jan Davidsz. de Heem. He lived for a long time at Utrecht and at Amsterdam. His best works come near to those of de Heem.

**110. Flowers and Fruit.**

On canvas, 0.75 by 0.63. Signed: *AB.* (monogram) *Mignon: fec.*
From the Cabinet of William V.

**111. Summer Flowers.**

On canvas, 0.90 by 0.725. Signed: *AB.* (monogram) *Mignon. fec.*
From Oranienstein and the Cabinet of William V.

**112. Summer Flowers.**

Dimensions, signature, origin as above.

**MOEYAERT. Nicolaes (Claes) Cornelisz. Moeyaert,** Dutch painter of historical subjects, landscapes, social life and portraits, engraver; born about 1600, probably at Amsterdam, where he died after 1659, probably in 1669. He visited Italy, where he was influenced by Elsheimer; from 1630 he lived at Amsterdam. The works of his later period show Rembrandt's influence. Salomon Koninck, Nic. Berchem, Jac. van der Does and J. B. Weenix were his pupils.

**115. King Antiochus visits the Augur.**

On oak, 0.80 by 0.85. Signed: *CL.* (monogram) *M. f.* 1636.
Purchased 1873.

**394. Mercury and Herse.**

On oak, 0.537 by 0.84. Signed: *CL* (monogram) *Moeyaert. fc. Ao* 1624.
Exhibited in the Cabinet, 1876.

**395. Procession of Bacchus.**

On oak, 0.525 by 0.83. Signed: *CL* (monogram) *Moeyaert fec. Ao* 1624.
Origin as Nr. 394.

**MOLENAER. Jan Miense Molenaer,** Dutch painter of portraits, social life and historical subjects, born about 1600—1610 at Haarlem, where he was buried Sept. 19th, 1668. Probably a pupil of Frans Hals, whom he imitated in his early works; he married 1636 the painter Judith Leyster. He lived at Haarlem and at Heemstede; from 1636 till 1647 however at Amsterdam, where he came under the influence of Rembrandt.

**407. A Peasant's Merry making.**

On canvas, 1.13 by 1.48. Signed: *J. Molenaer* 1653.
Purchased 1876.

**572. Touch.**

On oak, 0.195 by 0.242. Signed: *J M R* (monogram) 1637.
Purchased 1893.

**573. Sight.**

On oak, 0.196 by 0.239. Signed: *J M R* (monogram).
Origin as nr. 572.

**574. Hearing.**

On oak, 0.194 by 0.242.
Origin as nr. 572.

**575. Smell.**

On oak, 0.195 by 0.243. Signed: *J M R* (monogram).
Origin as nr. 572.

**576. Taste.**

On oak, 0.196 by 0.241. Signed: *J M R* (monogram).
Origin as nr 572.

**691. A Country-wedding.**

On oak, 0.435 by 0.567.
Bequest of the late Dr. T. H. Blom Coster at The Hague, 1904.

**MOLENAER.** Attributed to **Jan Miense Molenaer.**

**692. The Rumbling-pot.**

On canvas, 0.97 by 0.81.
Bequest of the late Dr. T. H. Blom Coster at The Hague, 1904.

**MONI. Louis de Moni,** Dutch painter of social life, born 1698 at Breda, died at Leiden September 15th, 1771. Pupil of F. van Kessel and K. E. Biset at Breda and of Ph. van Dijk at The Hague (1721—1725). Worked at Leiden and for some time at Cassel.

**116. The Lace-maker.**

On oak, 0.39 by 0.325. Signed: *L: De Moni f:* .1742.
Purchased 1829.

**MONOGRAMMIST C. V. B.,** unknown Flemish painter of landscapes in the manner of the *Velvet Brueghel*, and living about 1610. Only a few pictures by him are known.

**671. Winterlandscape.**

On copper, 0.115 by 0.165. Signed: *C V B* (monogram).
Bequest of the late Mr. A. A. des Tombe at The Hague, 1903.

**672. Summerlandscape.**

Dimensions, signature and origin as nr. 671.

**MOREELSE. Paulus Moreelse,** Dutch painter of portraits and historical subjects, architect, born 1571 at Utrecht, where he died some days before March 19th, 1638. Pupil of Michiel van Mierevelt at Delft. Before 1604 in Italy, after that date always at Utrecht. Dirck van Babueren was one of his 28 pupils, mentioned in the registers of painters at Utrecht.

**118. Portrait of the Painter himself.**

On canvas, 0.72 by 0.625. Signed: (probably wrongly) *PM.* (monogram).
Purchased 1875.

**655. Portrait of a Lady.**

On canvas, 1.175 by 0.95. Signed: 1627 *PM* (monogram).
Lent by Dr. A. Bredius at The Hague (1901).
Bought in England.

**MORO. Anthonie Moro (Mor) van Dashorst,** Dutch painter of portraits and historical subjects, born at Utrecht in 1512 or some years later, died at Antwerp (?) between 1576 and 1578. Pupil of Jan van Scorel at Utrecht. He visited Italy (1550 at Rome); at Madrid he was a painter to the court of Charles V and Philip II and lived afterwards for some time at Lisbon and in England. From 1559 he resided at Utrecht, later on at Antwerp. His portraits show the influence of Titian.

**117. Portrait of a Goldsmith.**

On oak, 1.185 by 0.90. Signed: A . . TATIS. *XXXV.* 1564.
From the Cabinet of William V.

**559. Portrait of a Gentleman.**

On canvas, 0.67 by 0.53. Signed: *Antonius morus pingebat Ao.* 1561.
Some people believe this portrait to be that of William the Silent in his youth. Compare a similar portrait by *Willem Key* at Cassels.
Purchased 1889.

**MOUCHERON. Frederick de Moucheron,** Dutch painter of Italian landscapes, engraver, born at Embden 1633, buried at Amsterdam Jan. 5th, 1686. Pupil of Jan Asselyn at Amsterdam; he visited France during three years and lived afterwards until his death at Amsterdam. Adriaen van de Velde and Lingelbach generally painted figures in his pictures.

**121. Italian Landscape.** Figures by **Lingelbach.**

On canvas, 0.92 by 1.22. Signed: *Moucheron. ft.*
Purchased 1827.

**122. The Ambuscade.**

On canvas, 0.85 by 0.70. Signed: *Moucheron.*
Origin unknown.

**MULIER. Pieter Mulier the Elder,** Dutch marine-painter, born about 1615 at Haarlem, where he belonged already before 1640 to the Guild of St. Luke; buried at Haarlem April 22nd, 1670. Imitator of Salomon van Ruysdael and of Simon de Vlieger. His son was Pieter Mulier II, surnamed de Mulieribus or Tempesta.

**549. View of the Lake of Haarlem.**

On oak, 0.40 by 0.61. Signed: *P M L* (monogram).
Presented by Dr. A. Bredius, 1889.

**MURILLO. Bartolomé Estéban Murillo,** Spanish painter of portraits, historical subjects, social life and landscape, baptized at Seville, Jan. 1st, 1618, where he died Apr. 3d, 1682. Pupil of Juan del Castillo at Seville; he worked about 1642—1644 at Madrid under the guidance of Velazquez, studying at the same time the masterpieces of the Italian, Dutch and Flemish schools. He lived at Seville from 1645 until his death.

**296. The Holy Virgin with the Infant Christ.**

On canvas, 1.90 by 1.37.
Purchased before 1826 by King William I at Antwerp. It is said to have come from a monastery at Ypres.

**MUSSCHER. Michiel van Musscher,** Dutch painter of portraits and social life, engraver, born Jan 27th, 1645 at Rotterdam, died June 20th, 1705 at Amsterdam. According to Houbraken he was a pupil of Saeghmeulen, Abraham van den Tempel (1661), Metsu (1665) and Adriaen van Ostade (1667). He lived at Rotterdam (1668—1678), afterwards at Amsterdam.

**123. A Family-scene.**

On canvas, 0,90 by 1.06. Signed *Ao*: 1681 *in Amsterdam M^t: v: Musscher. Pinxit.*
Purchased 1829.

**MIJTENS. Johannes Mijtens,** Dutch painter of historical subjects and portraits, born at The Hague (?) about 1614, buried there Dec. 24th, 1670. Probably a pupil of his uncle Daniel Mytens the Elder and of Isaac Mytens. He lived at The Hague; entered there in 1639 on the registers of the Guild of St. Luke.

**113. Portrait of Frederic Louis of Brederode-Bolsweert.**

On canvas, 1.05 by 0.84. Signed: *JANMytens F.*
Origin unknown.

**114. Portrait of a Princess.**

On canvas, 1.50 by 1.855. Signed as nr. 113.
Perhaps one of the four daughters of Prince Frederik Hendrik.
From Honsholredijk?

**429.** (133) **Portrait of Mary, Princess of England, Wife of Prince William II of Orange** (1631—1660).

On canvas, 1.33 oy 1.23.
In 1758 at Honsholredijk; described in an inventory as being painted after life in the costume of an American lady with a negro at her side, painted by the celebrated painter *J. Mytens.*
From the Depot, 1875.

**NASON. Pieter Nason,** Dutch painter of portraits and still life, born at Amsterdam 1612, died at The Hague between 1688 and 1691. Lived until 1638 at Amsterdam.

**124. Portrait of Willem Frederik, Count of Nassau** (1613—1664).

On canvas, 1.22 by 0.925. Signed: *Nason. f* 1662.
From the Depot, 1875.

**NEEFFS. Peeter Neeffs the Younger,** Flemish painter of architectural subjects, baptized at Antwerp May 23rd, 1620, where he died after 1675. Pupil of his father Peeter Neeffs the Elder and working at Antwerp.

**248. Interior of a Roman Catholic Church.** Figures by *Frans Francken II.*

On oak, 0.34 by 0.48. Signed: *Peeter neeffs f franck* (monogram).
From the Cabinet of William V.

**NEER. Aernout** or **Aert van der Neer,** Dutch painter of landscapes, especially of winterlandscapes and moonlights, born at Amsterdam 1603 or 1604, died there Nov. 9th, 1677. He lived at Amsterdam. His sons Jan and Eglon were also painters.

**682. Dutch landscape in moonshine.**

On oak, 0.465 by 0.378.
Purchased 1903. From Paris.

**NETSCHER. Caspar Netscher,** Dutch painter of portraits and social life, engraver, born 1639 at Heidelberg, died at The Hague Jan. 15th, 1684. Very young, he came to Holland, where he became a pupil of Hendrick Coster at Arnhem, and of ter Borch (about 1655) at Deventer. In 1659 he was at Bordeaux, from 1661 until his death at The Hague.

**125. The Singing-Lesson.**

On oak. 0.44 by 0.36. Signed: *C Netscher* (monogram). Ao 1665.
From the Cabinet of William V.

**126. Portrait of Mr . . . . . van Waalwijk.**

On canvas, 0.48 by 0.39. Signed: *C Netscher* (monogram). 1677.
Bequeathed by Mrs. P. E. A. de Forestier van Waalwijk, 1855.

**127. Portrait of the wife of Mr . . . . . van Waalwijk.**

Dimensions and origin as nr. 126. Signed: *C Netscher* (monogram): *fec* 1683.

**NETSCHER. Constantijn Netscher,** Dutch painter of portraits and social life, baptized at The Hague, Dec. 16th, 1668, died there 1722. Pupil and imitator of his father Caspar Netscher. Worked at The Hague.

**686. Portrait of a man.**

On canvas, oval, 0.522 by 0.431. Signed: *Consts. Netscher* 1715. Bequest of the late General Pieter Marinus Netscher at The Hague (1903).

**OCHTERVELT, Jacob Ochtervelt,** Dutch painter of portraits and social life, born at Rotterdam before 1635, died, probably at Amsterdam, before 1700. According to Houbraken he was a pupil of Berchem. Imitator of Metsu, de Hoogh and ter Borch. He lived at Rotterdam about 1655 to 1672, at Amsterdam in 1674.

**195. The Fish-seller.**

Canvas on wood, 0.555 by 0.44. Signed: *Jac. Ochtervelt.* Purchased 1826.

**OEVER. Hendrick ten Oever,** Dutch painter of landscapes, born at Amsterdam, died probably at Zwolle after 1705. Pupil of Cornelis de Bie at Amsterdam. His dated pictures show dates from 1669 till 1705.

**681. View on the Keizersgracht at Amsterdam.**

On pannel, 0.37 by 0.42. Signed: *H. Ten oever fecit.* Mentioned 1664 in the succession of ten Oever's master de Bie. Purchased at London 1903.

**OLIS. Jan Olis,** Dutch painter of social life, born about 1610 at Gorinchem, died after 1655, probably at Dordrecht, where he worked always.

**537. Portrait of a Student.**

On oak, 0.25 by 0.195. Signed: *J. olis.* Purchased 1887.

**OOSTERWIJCK. Maria van Oosterwijck,** Dutch painter of flowers, born Aug. 27th, 1630 at Nootdorp, died Nov. 12th, 1693 at Uitdam. Pupil of Jan Davidsz. de Heem at Utrecht (?). She lived at Delft and at Amsterdam.

**468. Flowers in a vase.**

On canvas, 0.62 by 0.475. Signed: *Maria van OOsterwijck.*
Purchased 1882 at Brussels.

**OOSTSANEN.** See **CORNELISZ.**

**OSTADE. Adriaen van Ostade,** Dutch painter of social life, portraits and still life, engraver, baptized Dec. 10th, 1610 at Haarlem, where he was buried May 2nd, 1685. Pupil of Frans Hals and developed under the influence of Brouwer and Rembrandt. He lived at Haarlem.

**128. Peasants in an Inn.**

On oak, 0.475 by 0.39. Signed: *Av.* (monogram) *Ostade* 1662.
This and the following piece are of his latest period.
From the Cabinet of William V.

**129. The Violinist.**

On oak, 0.45 by 0.42. Signed: AV. (monogram) *OSTADE.* 1673.
From the Cabinet of William V.

**557. The Marriage Proposal.**

On oak, 0.63 by 0.51.
From the master's second period, painted between 1650 and 1655.
Lent by Dr. A. Bredius since 1890.

**580. A Peasant's Party.**

On oak, 0.473 by 0.636.Signed: *A. v. Ostade.* 163 . .
From the master's first period.
Purchased in London, 1894.

**PALAMEDESZ. Anthonie Palamedesz.,** Dutch painter of social life, corps de gardes, portraits, landscapes and still life. Born at Delft about 1601, died Nov. 27th, 1673 on a journey to Amsterdam. Under Mierevelt's influence at Delft, where he was registered Dec. 6th, 1621 as a member of the Guild; afterwards under the influence of the school of Frans Hals. He lived at Delft.

Painted figures in the works of B. van Bassen, Anth. de Lorme and others.

**615. Music after Dinner.**

On oak, 0.474 by 0.726. Signed: *A palamedes.* 1632.
Purchased in 1900.

**PALMA. Giacomo Palma the Elder (Palma Vecchio),** Italian (Venetian) painter of portraits and historical subjects, born about 1480 at Serinalta near Bergamo, died at Venice 1528. Pupil of Giovanno Bellini, under the influence of Giorgione and Titian. He lived at Venice.

**344. Portrait of a Young Woman.**

Canvas on oak, oval, 0.531 by 0.413.
English Royal Collection.
Coll. William III and Johan Willem Friso.
From The Loo. 1875 from the Depot.

**PAPE. Abraham de Pape,** Dutch painter of social life, born at Leiden about 1620—1625, where he died Sept. 15th, 1666. Pupil of Gerrit Dou, and one of the first members of the Guild of St. Luke at Leiden, founded in 1648.

**130. Old Woman plucking a Cock.**

On oak, 0.49 by 0.42. Signed: *A. DE PAPE.*
Purchased 1827.

**PIERO. Piero (Pietro) di Cosimo,** called also **Pietro di Lorenzo**, Florentine painter of portraits and historical subjects, born 1462 in Florence, where he died in 1521. Pupil of Cosimo Rosselli at Rome (1482—1484), he developed himself under the influence of Filippino Lippi and of the Milanese school. Afterwards he worked principally at Florence.

**287. Portrait of Francesco Giamberti.**

On poplar, 0.478 by 0.34.
Cabinet of William V.

**288. Portrait of the Florentine Architect Giuliano da San Gallo** (1443—1517).

On poplar, 0.475 by 0.335.
This and the preceding portrait have been described by Vasari in the life of Piero di Cosimo as follows: *Francesca da San Gallo ancora ha di Mano di Piero . . . . . due ritratti, l'uno di Giulano suo padre, l'altro di Franscesco Giamberti suo avolo, che paion vivi.*
Origin as nr. 287.

**PIERSON. Christoffel Pierson,** Dutch painter of portraits, landscape and still life, born May 19th, 1631 at The Hague, died Aug. 11th, 1714 at Gouda. Pupil of Bartholomeus Meyburg at Schiedam; travelled through Germany (1653), and afterwards lived at Gouda and Schiedam. He was also a poet.

**474. Portrait of Joris Goethals, Minister at Hoorn** (1584—1670).

On oak, 0.374 by 0.282. Signed: *Chr: Pierson*, 1667.
Bequeathed to the Gallery by Mr. W. N. Lantsheer, 1883.

**POEL. Egbert Lievensz. van der Poel,** Dutch painter of landscape, social life and still life, baptized March 9th, 1621 at Delft, buried July 19th, 1664 at Rotterdam. He lived at Delft and at Rotterdam.

**133. Landing Fish; Moonlight.**

On oak, 0.465 by 0.38. Signed: *E. . . . . er Poel.*
Came into the Museum after 1817.

**POT. Hendrick Gerritsz. Pot,** Dutch painter of portraits, historical and social subjects, born about 1585 at Haarlem, died at Amsterdam in October 1657. Pupil of Karel van Mander and developed under the influence of Frans Hals. He lived at Haarlem, and afterwards at Amsterdam. In 1632 in London, where he painted a portrait of Charles I.

**475. A merry party.**

On oak, 0.410 by 0.56. Signed: *H P* (monogram).
Purchased 1883.

**POTTER. Paulus Potter,** Dutch painter of animals and landscapes, etcher; baptized Nov. 20th, 1625 at Enk-

huizen, buried at Amsterdam Jan. 17th, 1654. Pupil of his father Pieter Potter at Amsterdam and of Jacob de Wet at Haarlem (1642). He lived at Delft (1646—1648) and The Hague (1649—1652), afterwards at Amsterdam.

**136. The Young Bull.**

On canvas, 2.38 by 3.45. Signed: *Paulus. Potter. f.* 1647.
From the Cabinet of William V.

**137. The Cow in the Water.**

On oak, 0.44 by 0.615. Signed: *Paulus Potter f.* 1648.
From the Cabinet of William V.

**138. Cattle in the Meadow.**

On oak, 0.35 by 0.46. Signed: *Paulus Potter F.* 1652.
From the Cabinet of William V.

**POTTER. Pieter Symonsz. Potter,** Dutch painter of social life, historical subjects, still life and landscape, born about 1600 at Enkhuizen, buried Oct. 4th, 1652 at Amsterdam. Worked about 1628—30 at Leiden as a painter and glass-annealer, from 1631 at Amsterdam, where in 1639 he was the director of a manufactory of gilt leather. In 1647 he was temporarily at The Hague. He was the father and first master of Paulus Potter.

**409. Herdsmen with their Cattle.**

On wood, 0.54 by 0.815. Signed: *P. Potter. f.* 1638.
Purchased 1876.

**PIJNACKER. Adam Pijnacker,** Dutch painter of landscapes and engraver, baptized Feb. 13th, 1622 at Pijnacker near Delft, buried March 28th, 1673 at Amsterdam. He formed himself after Jan Both, travelled in Italy, and lived about 1649 at Delft, 1657 and '58 at Schiedam, but principally at Amsterdam.

**132. The Torrent.**

On canvas, 1.00 by 0.88. Signed: *A Pijnacker.*
Exchanged 1825 from the Museum at Amsterdam.

**PIJNAS. Jan Symonsz. Pijnas,** Dutch painter of historical subjects, born in 1583 at Amsterdam, where he was

buried Dec. 27th, 1631. He visited Italy with Lastman, where he was influenced by Elsheimer (1605). Afterwards he resided at Amsterdam. In the XVIIth century this painter had a great reputation.

**131. The Crucifixion.**

On oak, 1.16 by 0.845. Signed: *Jan. Pijnas.*
Purchased 1874.

**QUAST. Pieter Jansz. Quast,** Dutch painter of social life, historical subjects and portraits, engraver, born 1606 at Amsterdam, where he died in June 1647. He imitated Adriaen Brouwer, whom he ressembles in his best works. He lived at Amsterdam and The Hague.

**447. The Triumph of Folly.**

On oak, 0.695 by 0.99. Signed: *PQ.* (monogram) 1643.
Purchased in 1879 at Paris.

**658. The Card-players.**

On oak, circular; 0.324 by 0.337.
Purchased at Vienna, 1901.

**RAVESTEYN. Jan Anthonisz. van Ravesteyn,** Dutch painter of portraits, born about 1572 (?), buried at The Hague June 21st, 1657. He became 1598 a member of the Guild of St. Luke at The Hague.

**119. Portrait of Amalia Elisabeth, countess of Hanau, wife of William V, Landgrave of Hesse-Cassel** († 1648).

On oak, 0.64 by 0.56. Signed at the top: Anno 1617. *FIL' DE HANNAV.*
Purchased 1820.

**120. Portrait of Ernestine Yolande, Countess of Ligne, wife of Jan Count of Nassau-Siegen** († 1663).

On oak, 0.64 by 0.54.
At the top is painted in later time: *Ernestina, Femme de Conte Ian de Nass . . .*
Origin unknown.

**139. 140, 141, 142, 143, 144, 414, 415, 416, 417, 420, 421, 422, 423, 424, 425, 426, 438, 439, 455, 456. Portraits of 21 officers probably painted by order of Prince Maurits.**

All painted on canvas.
The measures vary from 1.18 by 0.975 to 1.10 by 0.92.
Three pictures are signed: *J. Ravesteyn* (monogram) *F.*, four: *R. F.*, two *J R* (monogram) and one is signed *R.* Seven portraits are dated 1611, five 1612, two 1615, one 1616, two 1621 and one 1624.
In 1875, 1876 and 1880 from the Depot.

**418. Portrait of Count Jan II of Nassau** (1561—1623).

On canvas, 1.15 by 0.97. Signed: *Ano* 1611, *J V Ravesteyn Fecit.* From the Depot, 1876.

**419. Portrait of Colonel Nicolaes Smelsinc, Lieutenant-Governor of Overijssel.** (1560/1561—1629).

On canvas, 1.15 by 0.97. Signed: Ano. 1611. *Ravest* . . .

**REMBRANDT. Rembrandt Harmensz. van Rijn,** Dutch painter and etcher of portraits, historical and fictitious subjects and landscapes, born July 15th, 1606 at Leiden, buried Oct. 8th, 1669 at Amsterdam. Pupil of Jacob van Swanenburch at Leiden and in 1623 for about six months of Pieter Lastman at Amsterdam. He lived at Leiden until about June 1631; afterwards at Amsterdam until his death. As a painter and an etcher he surpasses all other Dutch artists in rendering nature picturesque in its most varied revelations, in masterly managing the chiaroscuro and (what concerns his portraits) in perfectly expressing Character. Although he was the greater part of his career a celebrated and well-paid artist, he had in the last years of his life (1654—1669) to struggle with great pecuniary troubles, which however had seldom or never a bad influence on his work. His best pictures are even dating from that time, a. o. Burgomaster Six (1654) and the Syndics (1662). Until his death he worked with unbroken strength, always aspiring after the higher, the better and always attaining it. Of his more then 550 pictures, Holland scarcely possesses more than about 30, of which 16 are in the Mauritshuis.

**145. Simeon in the Temple.**

On oak, 0.60 by 0.48. Signed: *RHL* (monogram) 1631.
Cabinet of William V.

**146. The Anatomical Lecture of Professor Nicolaes Pietersz. Tulp** (1593—1674).

On canvas, 1.625 by 2.165. Signed: *Rembrandt fe.* 1632.
By this picture, painted for the Guild of Amsterdam Surgeons, *Rembrandt* became at once the most celebrated portrait-painter at Amsterdam. The picture is in a bad condition. The signature is wholly painted over.
Purchased at Amsterdam, 1828, for f 32,000.

**147. Susanna bathing.**

On oak, 0.475 by 0.39. Signed: *Rembrant f f* 1637.
The last part of the signature: *rant f.*, and the 7, are on a strip added afterwards.
From the Cabinet of William V.

**148. Portrait of the Painter.**

On oak, 0.375 by 0.29.
Painted about 1629. Etched by the painter 1629.
From the Cabinet of William V.

**149. Portrait of the Painter in a fancy dress („the officer").**

On oak, 0.625 by 0.47. Signed: *Rembrandt. f.*
Painted about 1634—35.
From the Cabinet of William V.

**556. Portrait of Rembrandt's Mother, Neeltgen Willemsdr. van Zuijtbrouck** (died 1640).

On oak, 0.17 by 0.13.
Painted about 1628. The companion picture, a portrait of the artist's father, is in the Museum at Nantes.
Lent by Dr. A. Bredius, 1890.

**560. Study of an old Man's head.** Probably a portrait of the Artist's brother Adriaen Harmensz. van Rijn (1597/1598—1654).

On canvas, 0.78 by 0.66. Signed: *Rembrandt f.* 1650.
Purchased 1891 from Ch. Sedelmeyer for frs. 30.000.

**565. Study after Rembrandt's Father, Harmen Gerritsz. van Rijn** (1565—1630).

On oak, 0.47 by 0.39.
Painted about 1630. Etched by Rembrandt 1630.
Lent by Dr. A. Bredius, 1892.

**577. Portrait of a young Girl.**

On oak, 0.564 by 0.445. Signed: *RHL* (monogram).
Painted about 1630.
Lent by Dr. A. Bredius, 1893.

**579. The Rest on the Flight to Egypt.**

Paper on wood, 0.383 by 0.35. Signed: *Rembrandt f.*
Painted about 1635—36.
Purchased at Leeds, 1894.

**584. Homer.**

On canvas, 1.08 by 0.824 (cut off at the right and at the left).
Signed . . . . *ndt f* 1663.
This picture probably represents the poet dictating his poems to a writing man, of whom now at the bottom to the right, only two fingertops are to be seen. Rembrandt has painted after the bust, mentioned in his inventory in 1656.
Lent by Dr. A. Bredius (1894.)

**598. A Laughing Man.**

On copper, 0.154 by 0.122.
Painted about 1629—1630. Etched 1633 by J. G. van Vliet.
Bought at Paris 1894.

**610. Study of an old Woman.**

On oak, 0.197 by 0.158.
Painted about 1657.
Purchased by Dr. A. Bredius 1897 in Russia and lent to the Gallery.

**619. Portrait of a woman, probably Rembrandt's Sister Lijsbeth Harmensdr. van Rijn.**

On oak, 0.14 by 0.15.
Painted about 1628—29. Lent by Dr. C. Hofstede de Groot at The Hague (1896).

**621. Saul listening to David playing on the Harp.**

On canvas, 1.305 by 1.64.
Painted about 1658. Lent by Dr. A. Bredius (1898).
From the Duc de Caraman Sale, Paris 1830.

**685. The two Negros.**

On canvas, 0.778 by 0.644. Signed: *Rembrandt f.* 1661.
Lent by Dr. A. Bredius, 1903 who bought it in England.

**RENI.** Copy after **Guido Reni,** Italian (Bolognese) painter of historical subjects, born Nov. 4th, 1575 at Calvenzano near Bologna, died at Bologna Aug. 18th, 1642. Pupil of Calvaert and of the Carracci. Worked principally at Bologna, for a short time at Rome and Naples.

**325. Cupid.**

On canvas, 1.14 by 0.675.
Purchased 1831 with the Reghellini Collection.

**REIJGER. Jacob de Reijger,** hardly known Dutch painter of portraits, died before the 20th of Sept. 1645 in England. Up till now the following is the only portrait known by this master.

**608. Portrait of a Man.**

On oak, 0.218 by 0.19. Signed: *J. de Reijger f.*
Purchased in England in 1897.

**ROOS. Johan Heinrich Roos,** German painter of portraits, animals and landscapes, engraver, born Oct. 27th, 1631 at Ottersberg in the Palatinate, died at Frankfort o/M. Oct. 3rd, 1685. Pupil of Guilliam du Gardyn, Cornelis de Bie and Barent Graat at Amsterdam. After many travels he lived at Frankfort (1668).

**280. Italian Landscape.**

On canvas, 0.64 by 0.53. [Signed: *J. H. Roos* (monogram) *fecit.* 1670.
From the Palace of the Stadtholders at Leeuwarden and the Cabinet of William V.

**ROTTENHAMMER. Hans Rottenhammer,** German painter of historical subjects, born 1564 at Munich, died 1623 at Augsburg. Pupil of his father Thomas Rottenhammer, since 1582 of Johann Donauer at Munich. Afterwards he worked at Rome under Michel Angelo and at Venice under the influence of Tintoretto. After 1607 alternately at Augsburg and Munich. He worked together with Jan Brueghel and Paulus Bril.

**281. The Meeting of David and Abigail.**

On canvas, 1.65 by 2.03. The landscape is attributed to *Jan Brueghel.* See the following nr.
From the Loo. National Museum in 1800. After 1817 in the Mauritshuis.

**282. Philip baptizes the Eunuch of the Queen of Candace** (Acts VIII 27—39).

On oak, 1.60 by 1.94. The background is attributed to *Jan Brueghel.*
Companion picture (?) to nr. 281. Origin as nr. 281.

**284. The Fall of Phaëton.**

On copper, 0.39 by 0.54. Signed: 1604. *Hns Rotteh F.* The landscape is perhaps by *Paulus Bril* (1554—1626).
From the Cabinet of William V.

**283.**
**285.** } See under **BRUEGHEL.**

**RUBENS. Petrus Paulus Rubens,** Flemish painter of historical subjects, portraits and landscapes, born at Siegen June 28th, 1577, died at Antwerp May 30th, 1640. Pupil of Tobias Verhaeght, Adam van Noort and Otto van Veen at Antwerp (1594—1598). From 1600—1608 in Italy and Spain, especially at Venice; afterwards at Antwerp. Between 1620 and 1627 at Paris, and between 1628—1630 in Spain and in England. Head of the Flemish school of the XVIIth century, and the greatest painter of historical subjects of the North.

**234. The Naïades filling the Horn of Plenty.**

On oak, 0.675 by 1.07. The landscape is by *Jan Brueghel* the velvet.
At the back af this picture we read in Dutch: *This picture is to be delivered at the house of Mr. Samuel Zuerius, Steward of His Highness's domains at B(reda).*
From the Loo and the Cabinet of William V.

**250. Portrait of Isabella Brandt,** the painter's first wife (born 1591, married 1609, died 1626).

On wood, 0.96 by 0.73.
Painted about 1620.
From the Cabinet of William V.

**251. Portrait of Helena Fourment,** the second wife of Rubens (born 1614, married 1630, died 1673).

On oak, 0.98 by 0.76.
Painted about 1634.
From the Cabinet of William V.

**252. Portrait of Michiel Ophovius,** Bishop of Bois-le-Duc (1564—1637), and said to have been the painter's confessor.

On canvas, 1.115 by 0.825.
Painted about 1630.
Purchased 1822 at Antwerp for f 4655.

**253. Adam and Eve in Paradise.** The figures are by **Rubens,** the animals and the landscape by **J. Brueghel** the Velvet.

On oak, 0.75 by 1.155. Signed: PETRI PAVLI RVBENS.. FIGR and: IBRVEGHEL FEC.
Painted about 1620.
From the Cabinet of William V.

## COPIES AFTER RUBENS.

**246. Faun and Nymph.**

On oak, 1.08 by 0.78.
The original has been in the possession of Mr. Durand Ruel at Paris, 1890.
Presented by Jhr. Mr. J. L. Cremer van den Berch van Heemstede (1844).

**247. „Without Ceres and Bacchus Venus is benumbed with Cold".** (Sine Cerere et Baccho friget Venus).

On canvas, 1.83 by 2.05.
One half of the original is in the Museum at Brussels, the other half in that of Dresden.
Probably from the Loo. In 1800 in the National Museum as a Jordaens.
Came 1817 into the Cabinet.

**254. The Farewell of Adonis.**

On oak, 0.59 by 0.81.
The original is in the Hermitage at St. Petersburg.
From the Cabinet of William V.

252

**SCHOOL OF RUBENS. (Monogrammist V. W.).**

**267. Melchisedech offering Bread and Wine to Abraham.** (Genesis XIV, 18—20.)

On copper, 0.375 by 0.275. Signed: V. W.
Perhaps V. W. is the monogram of *Victor Wolfvoet* (1612—52).
Came into the Mauritshuis after 1817.

**268. Gathering Manna.** (Exodus XVI, 14—31.)

Companion picture to no. 267. The same dimensions and origin.

**RUISDAEL. Jacob Isaacksz. van Ruisdael,** Dutch painter of landscapes and marine, etcher, born at Haarlem 1628—1629, where he was buried March 14th, 1682. Probably a pupil of his uncle Salomon van Ruysdael. He developed himself under the influence of Cornelis Vroom, Guilliam du Bois, Allaert van Everdingen and others. He lived at Haarlem and from about 1655 to 1681 at Amsterdam. He travelled through the United Provinces and through a part of Germany. Meindert Hobbema and Johannes van Kessel were among his pupils.

**153. The Cascade.**

On canvas, 0.69 by 0.54. Signed: *J v Ruisdael* (monogram).
Exchanged 1825 with the Museum at Amsterdam.

**154. A Coast scene.**

On canvas, 0.54 by 0.655.
Origin as no. 153.

**155. View of Haarlem, taken from the Dunes at Overveen.**

On canvas, 0.56 by 0.62. Signed: *J v Ruisdael* (monogram).
Purchased at Amsterdam 1827.

**534. The Vijverberg at The Hague.**

On canvas, 0.625 by 0.805. Signed: *JvR.* (monogram).
The figures are attributed to *Ph. Wouwerman.*
Purchased at Brussels 1886 for f 4800.

**RUYSCH. Rachel Ruysch,** Dutch painter of flowers and fruit, born 1664 at Amsterdam, where she died Aug. 12th, 1750. Pupil of Willem van Aelst. In 1693 she married the portrait-painter Juriaen Pool. Worked at

Amsterdam, for a time at The Hague (1701) and at Düsseldorf, where she was court painter to the Elector of Palatine.

**151. Flowers.**

On canvas, 0.81 by 0.60. Signed: *Rachel Ruysch* F: 1700.
Purchased 1826.

**152. Flowers.**

On canvas, 0.46 by 0.38. Signed: *Rachel Ruysch* 1715.
From 1817 in the Mauritshuis.

**RUYSDAEL. Salomon van Ruysdael,** Dutch painter of landscapes, marine and still life. Born at Haarlem (?) in the beginning of the XVIIth century, where he was buried Nov. 1st, 1670. Probably a pupil of Esaias van de Velde and of Jan van Goyen. He lived at Haarlem, where o. a. his nephew Jacob Isaacksz. van Ruisdael and his son Jacob were his pupils.

**566. Landscape.**

On oak, 0.36 by 0.407. Signed: *S Ruysda . l.*
Purchased 1892 at Amsterdam.

**SAFTLEVEN. Cornelis Saftleven,** Dutch painter of landscapes, interiors and cattle, born 1608 at Rotterdam, where he was buried July 4th, 1681. Pupil of his father Herman Saftleven the Elder. The works of Adriaen Brouwer and Teniers had a great influence on him. His brothers Herman and Abraham were also painters.

**538. Landscape with cattle.**

On oak, 0.36 by 0.49. Signed: 1660 *C. Saftleven.*
Purchased 1887 at Amsterdam.

**SALVI.** See **SASSOFERRATO.**

**SANTAFEDE.** Ascribed to **Fabrizio Santafede,** Italian (Neapolitan) painter of historical subjects, born about 1560 at Naples, where he died 1634. Pupil of his father Francesco, whom he imitated. Worked in his native town after having studied the Venetian School.

**337. Holy Family.**

On canvas, 1.48 by 1.19.
This picture is almost entirely a copy after a work by *Fra Bartolommeo* in the Palazzo Pitti at Florence.
Purchased 1821 with the Rainer collection.

**SASSOFERRATO. Giovanni Battista Salvi,** called **Sassoferrato,** Italian (Roman) painter of historical subjects, born at Sassoferrato July 11th, 1605, died at Rome April 8th, 1685. Pupil of his father Tarquinio, he formed himself by copying after Raffael and by studying the Bolognese school. Worked at Rome.

**336. Madonna Praying.**

On canvas, 0.48 by 0.37.
Purchased 1821 with the Rainer collection.

**SAVERY. Jacques Savery the Younger,** Dutch painter of landscapes and social life, born about 1592 at Amsterdam, died after October 1627. Son of the painter Jacques Savery the Elder. Worked at Amsterdam.

**156. Dutch Fair.**

On oak, 0.415 by 0.62. Signed: *Jaqs Savery.*
Presented 1874 by Mr. A. A. des Tombe.

**SAVERY. Roeland Savery,** Dutch painter of landscapes, animals and flowers, engraver, born 1576 at Courtray, died insane at Utrecht Febr. 25th, 1639. Pupil of his brother Jacques Savery at Amsterdam. He worked for the Emperor Rudolph II and travelled for that purpose in the Alps. From 1619 he lived at Utrecht.

**157. The Animals listening to Orpheus.**

On oak, 0.62 by 1.315. Signed: *Roeland.*
From the Castle of Oranienstein and the Cabinet of William V (1775).

**SCHALCKEN. Godfried Schalcken,** Dutch painter of portraits and social life, engraver, born 1643 at Made near Geertruidenberg, died at The Hague Nov. 16th, 1706. Pupil of Samuel van Hoogstraten at Dordrecht and of Dou at Leiden. Since 1654 he worked at

Dordrecht. For some time (1692) he lived in England as a painter of William III, whose portrait he painted several times. Since 1691 at The Hague. In 1703 for some time at Düsseldorf.

**158. Portrait of the King-Stadtholder William III** (1650—1702).

On canvas, 1.65 by 1.475. Signed: *G. Schalcken.* 1699.
Nationaal Museum. After 1817 in the Mauritshuis.

**159. Lady at her Toilet by Candlelight.**

On canvas, 0.75 by 0.63. Signed: *G S.h . lcken.*
From the Cabinet of William V.

**160. The useless Remonstrance.**

On oak, 0.35 by 0.285. Signed: *G. Schalcken.*
From The Loo and the Cabinet of William V.

**161. The Examination by the Doctor.**

Material, dimensions, signature, origin as of nr. 160.

**162. Portrait of a Lady with two Pigeons.**

On oak, 0.215 by 0.17.
From the Cabinet of William V.

**SCHOEFF. Johannes Pietersz. Schoeff,** Dutch landscape painter, born 1609, died after 1660, probably at The Hague, where he worked under the influence of Jan van Goyen between 1639 and 1660.

**536. Landscape with Figures.**

On canvas, 0.93 by 0.86.
Transferred to the Museum in 1886 from the Building of the Court of Justice at The Hague.

**SCHRIECK.** See **Marseus.**

**SCHWEICKHARDT. Hendrik Willem Schweickhardt,** Dutch painter of portraits, landscape and hangings, etcher, born in Brandenburg 1746, died at London 1797. Pupil of Girolamo Lapis. Worked at The Hague, since 1786 at London. His daughter Katharina Wilhelmina was the second wife of the famous Dutch poët Bilderdijk.

**669. Fruitmonger in London.**

On oak, 0.32 by 0.425. Signed: *W. Schweickhar* . . .
Bequest of the late Mr. A. A. des Tombe at The Hague (1903).

**SEGHERS. Daniel Seghers,** Flemish painter of flowers, born Dec. 5th, 1590 at Antwerp, where he died Nov. 2d, 1661. Pupil of Jan Brueghel (Velvet Brueghel). From 1611 a member of the Guild of St Luke at Antwerp. 1614 he entered into the Order of Jesuits and visited afterwards Rome. He was much esteemed by the Stadholder Frederik Hendrik and other Princes, who often sent him valuable presents. He formed a school of flower-painters at Antwerp. Many painters, a. o. Rubens, worked together with him.

**256. Flowers encircling an Image of the Virgin.**

On canvas, 1.48 by 1.21. Signed: *D. Seghers. Soc^tis Jesu* 1645.
The image is painted by *Thomas Willeboirts Bosschaert.*
From the National Museum (?). Not before 1817 in the Mauritshuis.

**257. Flowers encircling the Portrait of the King-Stadholder Willem III** (1650—1702).

On canvas, 1,14 by 1.06. Signed: *D. Seghers Soc^tis Jesu.*
In 1842 this picture was transported from the house of Huygens to the Museum. It has probably been a gift of the painter to Constantijn Huygens, the Secretary of the Princes of Orange, as there was a paper on the back of the picture with the words: *donum auctoris* (gift of the painter). Perhaps the portrait has been added after the death of Seghers.

**SEISENEGGER. Jacob Seisenegger,** German painter of historical subjects and portraits, born in Austria in 1505, died at Linz 1567. In 1531 he became a painter to the Court of Ferdinand I. In 1532 he painted the portrait of Charles V at Bologna, at the same time with Titian, whose style he afterwards imitated. Between 1535 and 1545 he visited Belgium and Spain. In that period he painted his best portraits. About 1558 he established himself at Linz; his last works, more under Venetian influence, grow gradually weaker.

**269. Portrait of Elisabeth of Austria, four years old** (1525—45).

On deal, 0.43 by 0.34. Signed to the right at the top: I. S (monogram).
Inscription: ELISABET. FERDINANDI. HVNGARIE. ET. BOHEMIE. REGIS. FILIA. ANNO. 1530. ETATIS. SVE. 4.
This and the following portrait were formerly attributed to *Barth. Beham.*
Purchased with the two following nrs. with the Rainer Coll. 1821.

**270. Portrait of Anna of Austria, two years old** (1528—1580).

On deal, 0.435 by 0.345. Signed to the left at the top: I. S.
Inscription: ANNA. FERDINANDI. HVNGARIE. ET. BOHEMIE. REGIS. FILIA. ANNO. 1530. ETATIS. SVE. 2.
Origin as above.

**271. Portrait of Maximilian of Austria, three years old** (1527—1576).

On deal, 0.428 by 0.34. Signed to the right at the top I. S. (monogram).
Inscription: MAXIMILIANVS. FERDINANDI. HVNGARIE. ET. BOHEMIE. REGIS. FILIVS. PRIMO. GENITVS. ANNO. 1530. ETATIS. SVE. 3.
Origin as above.

**SLABBAERT. Karel Slabbaert,** Dutch painter of portraits and social life, engraver, born 1618 or 1619 at Zierikzee, buried at Middelburg Nov. 6th, 1654. This painter, of whom but a few pictures are known, lived at Middelburg, where in 1653 he was Dean of the Guild of St. Luke. In 1645 he married at Amsterdam.

**410. The Soldier's dream.** The Sentinel thinks himself at home with his wife and children.

On oak, 0.505 by 0.38. Signed: *K. Slabbaert.*
Purchased at Paris 1876.

**663. Still life.**

On oak, 0.753 by 0.62. Signed: *K. Slabbaert.*
Lent by Dr. A. Bredius (1901). From England.

**SNIJDERS. Frans Snijders,** Flemish painter of animals and still life, baptised Nov. 11th, 1579 at Antwerp,

where he died Aug. 19th, 1657. Pupil of Pieter Brueghel II (1593) and of Hendrick van Balen. 1608—1609 in Italy, afterwards continually at Antwerp.

**258. Dead Game.**

On canvas, 1.13 by 2.065. The huntsman has probably been painted by *A. van Dyck* (about 1616).
From the Cabinet of William V.

**SONJÉ. Johannes Gabrielsz. Sonjé,** Dutch painter of landscapes and historical subjects, born about 1625 at Delft, died after Sept. 1707, probably at Rotterdam. Pupil of Adam Pynacker, whose Italian landscapes he imitated. From 1646—54 a member of the Guild of St. Luke at Delft; afterwards living at Rotterdam, where he was still 1692 head of the Guild of St. Luke.

**163. Landscape.**

On canvas, 0.73 by 0.99. Signed: *J. Sonje* (monogram) *f.*
Purchased 1873.

**SOOLMAKER. Jan Franciscus Soolmaker,** Flemish-Dutch painter of landscape and animals, born at Antwerp about 1635, died probably in Italy after 1665. In 1654 a member of the Antwerp Guild of St. Luke; in 1665 he lived at Amsterdam, but sailed in the same year to the South „as painter on board of the ship named: de Vrouwe Lorette". Imitator of Berchem.

**164. Italian Landscape with numerous figures.**

On canvas, 1.15 by 1.33. Signed: *J. Soolmaker ff.*
Purchased 1821.

**SPANISH SCHOOL,** about 1660.

**299. Spanish Landscape.**

On canvas, 1.04 by 0.82.
Purchased 1823 at Paris by King William I.

**SPINNY. Guillaume de Spinny,** Flemish portrait-painter, born in Brussels 1721, buried at Eik-en-duinen near The Hague Oct. 13th, 1785. He visited France and lived from 1756 at The Hague.

**232. Portraits of Carolina Wilhelmina, Princess of Nassau-Weilburg** (1743—87), **and of her Children.**

On canvas, 1.045 by 1.49.
Painted about 1777—78.
From the Depot, 1875.

**519. Portrait of Princess Frederika Sophia Wilhelmina, wife of the Stadholder William V** (1751—1820).

On canvas, 2.40 by 1.70. Signed: *Gme Spinny Pinxit* 1769.
From the Depot, 1885.

**STEEN. Jan Havicksz. Steen,** Dutch painter of social life, portraits and historical subjects, born about 1626 in Leiden, where he was buried Febr. 3rd, 1679. In Nov. 1646 he was inscribed as a student of literature at the Leiden university. Pupil of Nicolaes Knupfer and of his father-in-law Jan van Goyen. Worked at Leiden, from 1649—54 at The Hague and from 1661—1669 at Haarlem. An unrivalled painter of character. Richard Brakenburgh was his principal imitator.

**165. The Dentist.**

On canvas, 0.33 by 0.265.
From the Cabinet of William V.

**166. The Poultry-yard.**

On canvas, 1.07 by 0.82. Signed: *J Steen* (monogram) 1660.
From the Cabinet of William V.

**167. The sick Girl.**

On oak, 0.58 by 0.46. Signed: *J Steen* (monogram).
Usually the painter wrote on such pictures the inscription: „Wat baet hier medicijn — het is der minne pijn". (What could medicine help here? — it is the pain of love).
From the Cabinet of William V.

**168. The Doctor's Visit.**

On oak, 0.605 by 0.46. Signed: *J Steen* (monogram),
From the Cabinet of William V.

**169. The Painter's Family.** With the inscription: „Soo de ouden songen, so pypen de jongen." (Young folks do as the old ones did).

On canvas, 0.85 by 0.93. Signed: *Steen.* 1655 (?)
From the Cabinet of William V.

**170. The Brewery of Jan Steen** (?).

On canvas, 0.69 by 0.81. Signed: *J Steen* (monogram).
From the Cabinet of William V. In the Benjamin da Costa sale, where the Prince bought it 1764, this picture is described as: „A merry company of old and young people, with a great deal of work, alluding to Life of Man".

**553. A Peasant's Merry-making.**

On oak, 0.385 by 0.56. It seems to have been signed at the right hand corner.
From his first period.
Lent by Dr. A. Bredius, 1890.

**664. The Country-fair.**

On oak, 0.472 by 0.66. Signed: *J Steen* (monogram).
Lent by Dr. A. Bredius (1901). From England.

**STEENWIJCK. Hendrick van Steenwijck the Younger,** Flemish-Dutch painter of architectural subjects, born about 1580 at Amsterdam or at Frankfort on the Maine, died in London (?) about 1648. Pupil of his father Hendrick van Steenwijck the Elder, who fled about 1580 to Frankfort. He worked at Antwerp and before 1617 in London, where he was in the service of Charles I.

**171. View on a Place with important Buildings.**

On copper, 0.47 by 0.70. Signed: *H. V S.* 1614.
From The Loo and the Cabinet of William V.

**STOOP. Dirck (Theodorus** or **Rodriguez) Stoop,** Dutch painter of landscapes with horses and war-scenes, engraver, born about 1610 at Utrecht, where he died in 1686. Pupil of his father, the glass annealer Willem Jansz. Stoop. Worked at Utrecht, but for a long time as a court painter at Lisbon and (1662) for a while in England. Since 1678 he was back at Utrecht.

**172. View on the Monastery Belem near Lisbon.**

On canvas, 1.115 by 1.79.
Purchased 1831 with the Reghellini collection. From the Depot, 1875.

**STORCK. Abraham Storck,** Dutch painter of marine scenes and town views, born at Amsterdam about

1630, died there about 1710. Imitator of Ludolf Backhuysen.

**173. Marine.**

On oak, 0.22 by 0.31. Signed: *A. Storck. F. ao* 1683.
From the Palace of the Stadholders at Leeuwarden. Cabinet of William V.

**174. Coast-scene.**

On oak, 0.225 by 0.31. Signed as nr. 173.
Origin as nr. 173.

**SWANEVELT. Herman van Swanevelt,** Dutch landscape-painter and engraver, born about or before 1600 at Woerden, died 1655 at Paris. Pupil of Claude Lorrain at Rome, whom he imitated. In 1623 at Paris, about 1624 to 1637 at Rome, 1649 at Woerden, from 1652 until his death again at Paris.

**175. Italian Landscape.**

On canvas, 1.145 by 1.61. Signed: *H. Swanevelt f* 1650.
Received in the Museum after 1817.

**291. Italian Landscape.**

On canvas attached to wood, 0.525 by 0.755.
From The Loo and the Cabinet of William V.

**SWEERTS. Michiel Sweerts,** or **Swart, Swarts, Suars,** Dutch painter-engraver of portraits and social life. He lived at Amsterdam and about 1652 in Rome.

**657. Italian pastoral Life.**

On canvas, 0.785 by 0.71.
Purchased in London, 1901.

**TEMPEL. Abraham van den Tempel,** Dutch painter of historical subjects and especially of portraits, born 1622 or 1623 at Leeuwarden, died according to Houbraken May 13th, 1672 at Amsterdam. Pupil of his father Lambert Jacobsz. at Leeuwarden and of Joris van Schoten at Leiden, where he lived before 1648 until 1660; from that time at Amsterdam under the influence of van der Helst. Michiel van Musscher, Karel de Moor, Ary de Vois and Frans van Mieris were his pupils.

**396. Portrait of Jan Antonides van der Linden,** Professor of physics at Franeker and at Leiden, (1609—1664).

On canvas, 0.88 by 0.70. Signed: *A v Tempel. f* 1660.
Purchased 1876 at Paris.
This picture is nearly a true copy after Rembrandt's etching of 1647, representing the same scholar.

**397. Portrait of Helena Grondt,** wife of the afore mentioned.

Material, dimensions, signature, origin as nr. 396.

**TENIERS. David Teniers the Younger,** Flemish painter of social and rural life, portraits, landscapes and historical subjects, engraver, baptized Dec. 15th, 1610 at Antwerp, died at Brussels April 25th, 1690. Pupil of his father David Teniers the Elder, and developed under the influence of Rubens and chiefly of Adriaen Brouwer. He lived at Antwerp till 1651; from that time at Brussels.

**260. The Interior of a Kitchen.**

On copper, 0.57 by 0.785. Signed: *DAVID. TENIERS. F.* and: *Ao* 1644.
From the Cabinet of William V.

**261. The Chemist.**

On oak, 0.28 by 0.375. Signed: *D. TENIERS: FEC.*
From The Loo and the Cabinet of William V.

**TER BORCH.** See **BORCH.**

**TILBORGH. Gillis van Tilborgh,** Flemish painter of interiors and social life, born about 1625 at Brussels, where he died about 1678. In 1654 he became there a member of the Guild of St. Luke. Pupil of David Teniers II, whom he imitated, and under the influence of Coques.

**262. A Dinner scene.**

On canvas, 0.80 by 1.05. Signed: *TILBORGH.*
Purchased for the Mauritshuis by king William I.

**TISCHBEIN. Johann Friedrich August Tischbein,** German painter of portraits, born at Maastricht in 1750, died at Heidelberg in 1812. Pupil of his father Johann Valentin Tischbein and of his uncle Johann Heinrich Tischbein at Cassels. He visited Paris, Italy, Vienna, Arolsen and Dessau. From 1800—1806 he worked at Leipzig and afterwards a while at St. Petersburg.

**286. Portrait of Frederika Louisa Wilhelmina, Princess of Prussia, wife of Willem Frederik, who became the first King of the Netherlands.** (1774—1837).

Pastel on paper, oval, 0.63 by 0.53.
A duplicate is in the Rijks Museum at Amsterdam.
From the Depot, 1874.

**464. Portrait of Frederika Sophia Wilhelmina, Princess of Prussia, wife of the Stadholder Willem V** (1751—1820).

On canvas, 1.72 by 1.35. Signed: *Tischbein.* p: 1789.
Short inscriptions indicate that the painting and embroidery on the wall were made by this Princess.
From the Depot, 1881.

**465. Portrait of Friedrich Wilhelm of Nassau-Weilburg** (1768—1816).

On canvas, 1.61 by 1.25.
From the Depot, 1881.

**TIZIANO. Copy after Tiziano Vecellio** (Titian), Venetian painter of historical subjects, portraits and landscapes, born 1477 at Pieve di Cadore in Friuli, died at Venice Aug. 29th, 1576. Pupil of Antonio Rossi and Giov. Bellini, afterwards under the influence of Giorgione. Worked at Venice, and for a while at Vicenza, Padua, Ferrara, Bologna, Vienna, Augsburg, Innsbrück and Rome. Head of the Venetian School of the XVIth century.

**343. Portrait of Ottavio Farnese (?) and his Mistress, painted as Venus.**

On canvas, 1.57 by 2.13.
The celebrated original is in the Museo del Prado at Madrid.
Gift of H. R. H. Sophia, Grand-Duchess of Saxony, born Princess of the Netherlands, 1883.

**TROOST. Cornelis Troost,** Dutch painter of portraits, social life and historical subjects, engraver, born Oct. 8th, 1697 at Amsterdam, where he died March 7th, 1750. Pupil of Arnold Boonen. He worked in his native town.

**179. Hypocrisy discovered.** (From the comedy of the same name by D. Lingelbach, 1690). Filibert, pretending to go on a journey for business, returns immediately and finds his wife in a tête à tête with her cousin Volkert, who is discovered in a linenbasket, and at the same time Dirk, the lover of the servant, in a cupboard.

Pastel on paper, 0.605 by 0.49. Signed: *C. Troost* 1739.
This drawing and the nrs. 180—185, 191—193 were bought at Amsterdam, 1829.

**180. Saartje Jans's Marriage Proposal.** (From a comedy of Thomas Asselyn: „Jan Claesz. or the disguised Servant", 1680). Saartje Jans, secretly engaged to Jan Claesz., is met by two Mennonites, who ask her father to grand her hand to their friend Reinier Adriaensz. The father gives his consent.

Pastel on paper, 0.61 by 0.485. Signed: *C. Troost* 1738.
Origin as nr. 179.

**181. Reinier Adriaensz. confesses his Love to Saartje Jans.** (From the same comedy). The virtuous Reinier confesses hesitatingly his love to Saartje Jans but is much laughed at by her.

Pastel on paper, 0.605 by 0.52. Signed: *C. Troost* 1737.
Origin as above.

**182. The Discovery of Jan Claesz.** (From the same comedy). Saartje tenderly loving her lover Jan Claesz. avails herself of a stratagem to get the consent of her parents. She introduces her lover, disguised as a female-servant, into her parents'-house, who taking him for a real woman, tell her to take good care of Saartje, and to sleep in her room in order to prevent her being carried away by Jan Claesz. Next morning everything is discovered; Saartje is about to faint,

when, after a violent scene, the two lovers get betrothed.

Pastel on paper, 0.605 by 0.49. Signed: *C. Troost* 1738.
Origin as nr. 179.

183. **The deceived Lovers.** (From a farce of W. van der Hoeven: „Harlequin, Magician and Barber", 1730). Harlequin who wants to help his master in winning Sophia, plays a trick on his rivals Belloardo, a half-mad physician and Capitano, a bragging military man, by making a fool of them before Sophia's father, who thinks them too ridiculous, and gives his daughter to Harlequin.

Pastel on paper, 0.62 by 0.50. Signed: *C. Troost* 1738.
Origin as nr. 179.

184. **The old Husband driven out of doors.** (From J. van Paffenrode's farce: „Hopman Ulrich", 1670). The wanton Sybilla drives her old and miserable husband out of doors, by introducing her lover Godefroi in frightening disguise.

Pastel on paper, 0.555 by 0.725. Signed: *C. Troost* 1738.
Origin as nr. 179.

185. **Pefroen with the Sheep's Head.** (From the comedy of that name after Poisson, 1713). Pefroen's wife, who is on very good terms with her cousin Ritsaart, teases her husband in every way. Here she sends him to the butcher with a sheep's head which is not to her taste.

Pastel on paper, 0.63 by 0.505. Signed: *C. Troost*, 1739.
Origin as nr. 179.

186. **A Club at Biberius's.** The five following drawings are known by the name: N E L R I, being the five first letters of their Latin superscriptions.

***N*emo loquebatur** (= Nobody spoke).

Pastel on paper, 0.57 by 0.73. Signed: *C. Troost* 1740.
Purchased 1829 at Leiden with the four following nrs. for f 2500.

187. ***E*rat sermo inter fratres** (= The brethren began to talk).

Material, dimensions, signature, origin as nr. 186.

**188. *L*oquebantur omnes.** (= They all talked together).

Material, dimensions, signature, origin as nr. 186.

**189. *R*umor erat in casa.** (= There a rose a noise in the house).

Material, dimensions, signature, origin as nr. 186.

**190. *I*bant qui poterant, qui non potuere cadebant.** (= Those, who could, went away, those who could not, fell down).

Material, dimensions, signature, origin as nr. 186, but with the date 1739.

**191. The Quarrel of the Astronomers.** From P. Langendijks's „The astronomers or the eloped Damsel", 1715). In an inn at Loenen, two astronomers, Dr. Raasbollius and Dr. Urinaal, quarrel about the Solar system of Ptolemy and Copernicus and make use of the dishes and bottles of their supper-table to illustrate their ideas. Eelhart, the secret lover of the damsel, her father Anselmus and the hostess are attending.

Pastel on paper. 0.64 by 0.835. Signed: *C Troost* 1741.
Origin as nr. 179.

**192. Twelfth-night.** Men and children sing along the houses on Twelfth-night the song: „O starre je moet er soo stille niet staen" (O star you must not stand still), carrying about all the time a star of oiled paper.

Pastel on paper, 0.56 by 0.74. Signed: *C. Troost* (two times).
Origin als nr. 179.

**193. The Wedding of Kloris and Roosje.** (From a comedy of the XVIIth century, attributed to D. Buysero). The young married couple dance in the open air before the house of Thomasvaar; many guests are attending.

Pastel on paper, 0.64 by 0.83. Signed: *C. Troost.*
Origin as nr. 179.

**194. The painter's Portrait.**

Pastel on paper, 0.65 by 0.52. Signed: *C. Troost.* 1745.
Purchased 1874 at Rotterdam.

**411. The Singing Girl.** We read on a music paper the song: „Maar wagt u zoet meisje voor 't eerste snoeprijsje" (Beware o sweet girl of the first merry trip).

Pastel on paper, 0.475 by 0.615. Signed: *C. Troost.* 1745.
Purchased 1876 at The Hague.

**609. The Organ-grinder.**

Pastel on paper, 0.517 by 0.687.
Presented by Miss G. J. L. van Dijk at The Hague, 1897.

**TURCHI**, Attributed to **Alessandro Turchi,** called **Alessandro Veronese** or **l'Orbetto,** Italian painter of historical subjects, born 1582 at Verona, died at Rome in 1648. Pupil of Felice Riccio, called Brusasorci at Verona and of Carlo Saracini and Carletto Caliari at Venice. Lived at Verona and at Rome after having travelled a long time.

**342. Venus Dominator of the Earth.** She proves to Philosophy how all the powers of earth yield to Love.

On canvas, 0.98 by 1.21.
Collection of the King-Stadtholder William III. The Loo.
From the Cabinet of William V.

**ULFT. Jacob van der Ulft,** Dutch painter of landscapes and figures, engraver, born in 1627 at Gorinchem, where he lived still in 1688. He visited Italy and lived at Gorinchem.

**196. A marching Roman Army.**

On canvas, 0.825 by 1.345. Signed: *Jacob van der Ulft* F 1671.
Purchased 1825.

**VECCHIO.** See **PALMA.**

**VECELLIO.** See **TIZIANO.**

**VELAZQUEZ. Diego Rodriguez de Silva y Velazquez,** Spanish painter of historical subjects and portraits, born June 6th, 1599 at Sevilla, died at Madrid Aug. 6th, 1660. Pupil of Francisco Herrera the Elder and of Francisco Pacheco at Sevilla, and then influenced by Ribera

and by studying the works of Rubens and Titian. He visited Italy twice (1629—31 and 1649–51) and worked since 1622 at Madrid as a painter at the court of Philip IV. With Rembrandt, Frans Hals and Titian he belongs among the best painters of portraits of the XVIIth century.

**298. Portrait of the Infant Charles-Balthasar,** Son of King Philip IV of Spain (1628—49).

On canvas, 1.48 by 1.11.
Replica of a portrait belonging to H. M. the King of England at Buckingham Palace.
Purchased 1821 with the Rainer collection.

**VELDE. Adriaen van de Velde,** Dutch painter and etcher of landscapes, cattle pieces, figures and historical subjects, born 1635 or 1636 at Amsterdam, where he was buried Jan. 21st, 1672. Pupil of his father Willem van de Velde the Elder, afterwards also of Jan Wijnants and perhaps of Philips Wouwerman. Worked at Amsterdam. He has painted charming figures in the landscapes of several of his contemporaries.

**197. Landscape with Cattle.**

On oak, 0.29 by 0.355. Signed: *A. v Velde* 1663.
From the Cabinet of William V.

**198. Coast scene.**

On oak, 0.42 by 0.54. Signed: *A v Velde f* 1665. (the date almost illegible).
From the Cabinet of William V.

**VELDE. Esaias van de Velde,** Dutch painter of landscapes and social life, engraver, born about 1590 (?) at Amsterdam, buried Nov. 18th, 1630 at The Hague. He lived already in 1610 at Haarlem, and from 1618 at The Hague, where he was painter at the court of Prince Maurits. He inserted figures into the pictures of his contemporaries. Jan van Goyen was his pupil.

**199. The Dinner-party.**

On oak, 0.285 by 0.40. Signed: *E. VANDEN. VELDE.* 1614.
Purchased 1873.

**673. Winterlandscape.**

On oak, 0.26 by 0.32. Signed: *E. V. VELDE* 1624.
Bequest of the late A. A. des Tombe at The Hague, 1903.

**VELDE, Jan Jansz. van de Velde,** Dutch painter of still life, born at Haarlem 1619 or 1620, died after 1660; he married 1642 at Amsterdam. Perhaps a son of the engraver and draughtsman Jan van de Velde.

**533. Still life.**

On canvas, 0.535 by 0.465. Signed with a monogram, and: *An°.* 1660 *fecit.*
Purchased 1885 at Amsterdam.

**VELDE. Willem van de Velde the Younger,** Dutch marine-painter, born 1633 at Leiden, died at Greenwich Apr. 6th, 1707. Pupil of his father Willem van de Velde the Elder and of Simon de Vlieger. From 1677 he was a painter employed by the King of England and resided at Greenwich. Before 1677 and for some time about 1686 he worked at Amsterdam.

**200. View on the Y (?) with men-of-war.**

On canvas, 0.665 by 0.76. Signed: *W vande velde f.*
From the Cabinet of William V.

**201. A Calm sea with Ships.**

On canvas, 0.665 by 0.76. Signed: *W.V.V.*
From the Cabinet of William V.

**471. The Surrender of the English Flag-ship Prince Royal in the Battle of June 13th, 1666.**

On canvas, 0.42 by 0.52.
Purchased 1882 at Brussels.
The same subject, with little variations, is in the Rijksmuseum at Amsterdam.

**563. Sunset at sea.**

On canvas, 0.36 by 0.615. Signed: *W. v. Velde f.*
Lent by Dr. A. Bredius, 1892.

**VENNE. Adriaen Pietersz. van de Venne,** Dutch painter of historical subjects, landscapes, still life and portraits, born 1589 at Delft, died at The Hague Nov. 12th, 1662.

Pupil of Simon de Valck at Leiden. From 1614—1624 at Middelburg, afterwards at The Hague.

**202. „Al om arm".** *Peasants dancing.*

Grisaille. On oak, 0.12 by 0.28. Signed: 1635 *Ad* (monogram): *v. Venne* —.
Purchased 1874 at Haarlem.

**436. „Quiste-kolen".** *Peasants fighting.*

Grisaille. On oak, 0.46 by 0.69. Signed: 1637 *Adr* (monogram): *v. Venne.*
Lent by Mr. C. A. Garnier-Heldewier at Brussels.

**VERBEECQ. Pieter Cornelisz. Verbeecq,** Dutch painter and etcher of hunting parties and horses, born at Haarlem, inscribed 1635 in the registers of the painter's guild of Alkmaar, 1645 in those of Haarlem. Philips Wouwerman has been probably his pupil.

**611. Two Horsemen near a Brook.**

On oak, 0.275 by 0.352. Signed: *P. V. B.* (monogram).
Purchased in 1897.

**VERHAGEN.** See **HAGEN.**

**VERMEER. Johannes Vermeer (Vermeer of Delft),** Dutch painter of social life and views in towns, baptized Oct. 31st, 1632 at Delft, where he was buried Dec. 15th, 1675. Pupil of Carel Fabritius. Residing at Delft.

**92. View of Delft taken from the Rotterdam canal.**

On canvas, 0,98 by 1.17. Signed: *J V M.* (monogram).
Purchased 1822 at Amsterdam.

**406. Diana and her Companions.**

On canvas, 0.98 by 1.05. Signed: *J V Meer* (monogram).
Bought 1876 as by *N. Maes* (f 5000). Afterwards attributed to *Jan Vermeer of Utrecht.*

**625. Allegorical Subject: „the New Testament".**

On canvas, 1.13 by 0.88.
This picture was sold 1699, 1718, 1735 and 1749 at different Amsterdam Sales. Lent by Dr. A. Bredius, 1899. Comes from Moscow.

**670. Head of a Girl.**

On canvas, 0.465 by 0.40. Signed: *I V Meer* (monogram).
Bequest of the late Mr. A. A. des Tombe at The Hague, 1903.

**VERMEULEN. J. Vermeulen,** unknown Dutch painter of landscapes with horsemen. He painted about 1640 in the style of Palamedes Palamedesz. and Jan Martsen the Younger.

**435. The Encampment.**

On oak, 0.54 by 0.82. Signed: *J V meule* (monogram).
Lent by Mr. C. A. Garnier-Heldewier at Brussels, 1877.

**VERMEULEN. J. V. Meulen,** Dutch painter, living about 1630—1640. About his life nothing is known.

**402. Still Life with a great Book.**

On oak, 0.815 by 0.635. Signed: *I. V. M.*
Bought 1876 as by *Dou*. Afterwards ascribed to *Collier*.

**662. Still Life.**

On oak, 0.30 by 0.385. Signed: *J. V. Meulen.*
Lent by Dr. A. Bredius (1901). Comes from England.

**VERNET. Claude Joseph Vernet,** French landscape- and marine-painter and engraver, born Aug. 11th, 1714 at Avignon, died at Paris Dec. 3rd, 1789. Pupil of his father Antoine Vernet, of Bern. Fergione and of Adrien Manglard at Rome. He lived at Rome (1732—1753), afterwards in Paris and in Southern-France.

**292. The Port of Leghorn in a Storm.**

On canvas, 1. by 1.37.
From the Cabinet of William V.

**293. The Falls of Mecenate near Tivoli.**

Dimensions and origin as nr. 292.

**VERSCHURING. Hendrick Verschuring,** Dutch painter and etcher of social life, portraits and landscapes, born at Gorinchem 1627, drowned near Dordrecht April 25th, 1690. Pupil of Dirck Govertsz. at Gorinchem and of Jan Both at Utrecht (1640—1646). Visited Italy in 1646 and

lived there for eight years. Afterwards residing at Gorinchem, where he was a Burgomaster.

**606. Dogs in an Italian Landscape.**

On oak, 0.413 by 0.315. Signed: *H. Verschuring.*
Presented by the painter A. Stengelin, at Katwijk, 1897.

**VERSTRALEN. Anthonius Verstralen,** Dutch painter of landscapes, whose life is unknown. (On Nov. 11th, 1628, the marriage is mentioned of *Anthonius Verstraelen* from Gorkum, 34 years of age, painter, at Amsterdam.)

**659. Winterlandscape.**

On oak, 0.262 bij 0.43. Signed: *A.V.S.* 1603.
Gift of Dr. Corn. Hofstede de Groot at The Hague, 1901.

**VINCKBOONS. David Vinckboons,** Dutch painter of landscapes and social life and engraver, born at Mechlin 1578, died at Amsterdam in 1629. From 1591 until his death he resided at Amsterdam. Probably a pupil of his father Philips Vinckboons. He is one of the painters who have much contributed to the development of landscape-painting in Holland.

**542. A Village fair.**

On oak, 0.455 by 0.675. Signed: *D vinck=Boons An°* 1629.
Purchased 1888 at Amsterdam.

**FLEMISH SCHOOL.** About 1617.

**227. Portrait of a Gentleman on his Deathbed..**

On oak, 0.395 by 0.32. Dated 1617.
Gift of Mr. van Eersel of Antwerp in 1817 to King Willem I who gave it to the Cabinet.

——————— About 1650.

**230. Portrait of an Officer, drawing his sword.**

On canvas. 0.89 by 0.69.
From the Depot, 1875.

——————— About 1630.

**266. The Studio of Apelles.** In this picture are to be seen copies of a number of pictures of the XVIth and XVIIth centuries hanging on the walls. E. o. a. *Titian* (Venus

binding the eyes of Amor) and a *Domenico Zampieri* (Diana hunting), both now in the Galleria Borghese in Rome; a *Quinten Massys* (the Banker and his Wife), now in the Louvre at Paris; the Battle of the Amazons, by *Rubens*, now at Munich; Jupiter and Antiope, by *Correggio*, now in the Louvre; a market scene by *Joach. Beuckelaer*, a fight between a peacock and a cock by *Paul de Vos*, early at Martin Colnaghi's in London; Apollo pursuing Daphne, by *Albani*, now in the Louvre, etc.

On oak, 1.05 by 1.495.
Purchased 1765 for the Cabinet of William V.

**FLEMISH SCHOOL.** About 1640—50.

**431. The penitent Magdalen.**

On canvas, 1.37 by 1.21.
Lent by the Dowager van Rijckevorsel van Rijsenburg (1877).

——————— XVIth Century.

**694. Vanitas,** with the subscription: „Memento Mori".

On oak (top round), 0.342 by 0.26.
Bequest of the late Dr. T. H. Blom Coster at The Hague, 1904.

——————— About 1640—50.

**695. Portrait of a Lady.**

On canvas, 1.123 by 0.94. On the skull in her hand we read: *sum ut eris* (= I am what you will be).
Bequest of the late Dr. T. H. Blom Coster at The Hague, 1904.

**VLIEGER. Simon Jacobsz. de Vlieger,** Dutch painter of marine, landscapes, social life and portraits, engraver, born at Rotterdam 1601, died before March 13th, 1653 at Weesp. He lived until 1633 at Rotterdam, 1634—38 at Delft, from that time at Amsterdam and Weesp. He developed himself under the influence of Julius Porcellis and Willem van de Velde the Elder. Willem van de Velde the Younger, Hendrick Dubbels and probably also Jan van de Cappelle were his pupils.

**558. The Coast at Scheveningen.**

On oak, 0.60 by 0.825. Signed: *S DE VLIEGER A* 1643.
Purchased 1892 at Paris.

**VLIET. Hendrick Cornelisz. van Vliet,** Dutch painter of portraits, social life and church-interiors, born 1611 or 1612 at Delft, where he was buried Oct. 28th, 1675. Pupil of Mierevelt. Worked at Delft, where the work of Gerard Houckgeest and Emanuel de Witte was not without influence on his style.

**203. The Interior of the Old Church at Delft.**

On canvas, 0.775 by 0.69. Signed: *H. van Vliet.*
A repetition of this picture is in the Rijks Museum at Amsterdam.
Purchased 1819.

**VOGELAER.** Attribud to **Karel de Vogelaer** or **de Vogel,** called also **Carlo del' Fiore,** surnamed *de Distelblom* (= *the Thistle*), Dutch painter of flowers, cattle and portraits, born at Maastricht 1653, died at Rome 1695. Worked at Rome and during a short time at Paris and Lyons.

**677. Portrait of the Painter.**

On canvas, 0.775 by 0.715.
Bequest of the late Mr. A. A. des Tombe at The Hague, 1903.

**VOIS. Arie (Adriaen) de Vois,** Dutch painter of social life and portraits, engraver, probably born at Utrecht between 1631 and 1634, died at Leiden in July 1680. Pupil of Nicolaes Knupfer and Abraham van den Tempel, but influenced by Dou and Frans van Mieris. Worked at Leiden.

**204. A Huntsman** (probably a Portrait).

On oak, 0.29 by 0.225. Signed: *AD Vois f.*
Purchased 1771 for the Cabinet of William V.

**VONCK. Elias Vonck,** Dutch painter of still life, born 1605 at Amsterdam (?), where he was buried June 10th, 1652. Worked in his native town. His son Johannes Vonck was also a painter of still life and animals.

**404. Dead Birds.**

On oak, 0.355 by 0.54. Signed: . . . . . *ck.*
Purchased at Paris 1876.

**VOS.** Attributed to **Maerten de Vos,** Flemish painter of historical subjects and portraits, born 1532 at Antwerp, where he died Dec. 4th, 1603. Pupil of his father Pieter de Vos and of Frans Floris at Antwerp. He visited Italy and worked at Venice in the studio of Tintoretto. From 1558 until his death at Antwerp.

**249. Moses showing the Tables of the Law to the Israelites.** This picture contains several portraits of members of the Panhuys family.

On oak, 1.52 by 2.38.
Painted about July—Oct. 1575.
Bequeathed by Mr. P. van Panhuys, 1835.

**VOS. Pauwel de Vos,** Flemish painter of animals and still life, born about 1590 at Hulst, died at Antwerp June 30th, 1678. Pupil of David Remeeus and probably also of his brother-in-law Frans Snijders, whom he imitated. Worked at Antwerp.

**259. Staghunting.** The landscape is by *Jan Wildens.*

On canvas, 2.12 by 3.47.
From the Cabinet of William V.

**VRIENDT. Frans de Vriendt,** called **Frans Floris,** Flemish painter of historical subjects and portraits, engraver, born 1518 or 1519 at Antwerp, where he died Oct. 1st, 1570. Pupil of his father Cornelis Floris, afterwards of Lambert Lombard at Liege. In 1540 he became a member of the Guild of St. Luke at Antwerp; after 1541 he visited Italy, where he was much influenced by Michel Angelo's art; he travelled also in Holland.

**263. Venus imploring the death of Adonis.**

On oak, 1.50 by 1.21. Signed: *F. Floris, F.*
Purchased 1875 at Middelburg.

**VRIES. Roelof Jansz. van Vries** (or **de Vries**), Dutch painter of landscapes, born 1631 at Haarlem, died after 1669. At Haarlem under the influence of the great painters of landscape; even before 1659 at Amsterdam, where Lingelbach painted figures in his pictures.

**205. A Flock of Sheep.**

On canvas, 0.66 by 0.805. Signed: *R. vries.*
Purchased 1873.

**WEENIX. Jan Weenix,** Dutch painter of still life, portraits and landscape, engraver, born 1640 at Amsterdam, where he died Sept. 20th, 1719. Pupil of his father Jan Baptist Weenix. Worked at Amsterdam, from 1664—1668 at Utrecht, from 1702—1712 at Düsseldorf.

**206. A dead Swan.**

On canvas, 2.44 by 2.92. Signed: *J. Weenix fc.*
Purchased 1821 from the so called Garnalen-Doelen at Amsterdam.

**207. Dead Game.**

On canvas, 0.795 by 0.68.
From the Cabinet of William V.

**642. The dead Hare.**

On canvas, 1.153 by 0.922. Signed: *J. Weenix f* 1659.
A present of Countess Dowager C. J. van Lynden van Pallandt (1900).

**WERFF. Adriaen van der Werff,** Dutch painter of portraits, historical subjects and scenes of social life, engraver, born at Kralingen near Rotterdam Jan. 21st, 1659, died at Rotterdam Nov. 12th, 1722. Pupil of Corn. Picolet and of Eglon van der Neer. Worked at Rotterdam. He was also an architect and from 1697 painter to the court of the Elector Palatine, who knighted him.

**208. Portrait of a Gentleman.**

On canvas, 0.48 by 0.395. Signed: *Adrn. vand. Werff. fec anº.* 1689.
Purchased in 1822.

**209. The Flight into Egypt.**

On cedar, 0.47 by 0.365. Signed: *Chevr. vr werff. fe. anº* 1710.
This picture bears on the back the seal of the painter, who according to Hoet gave it to his daughter.
From the Cabinet of William V.

**WESTERBAEN. Jan Jansz. Westerbaen the Elder,** Dutch painter of portraits, born about 1600 at The Hague, where he died in the hospital called Proveniershuis Sept. 19th, 1686. Pupil of Evert Crijnsz. van der Maes in 1619, he became a member of the Guild of St Luke at The Hague in 1624 and was one of those who erected in 1656 the painter's- „confrerie". His son Jan Westerbaen the Younger was also a painter of portraits and Adriaen Hanneman's pupil.

**210. Portrait of Arnoldus Geesteranus** (1593—1658. From 1624 to 1631 he was imprisoned at the castle of Loevestein).

On oak, 0.68 by 0.585. Signed: 1647 *Aet* . . .
Presented 1863 with the following picture by Mr. H. P. van Ede van de Pals to King William III.

**211. Portrait of Susanna Pietersdr. Oostdijk** (born 1597), wife of Arnoldus Geesteranus.

Material, dimensions, origin as nr. 210.

**WEYDEN.** Attributed to **Rogier van der Weyden,** also called **Roger de la Pasture,** Flemish painter of historical subjects and portraits, born about 1400 at Tournay, died at Brussels June 18th, 1464. Pupil of Robert Campin at Tournay (1426—27). From 1436 at Brussels. In 1449 and 1450 he was in Italy. He had great influence on Hans Memlinc, Dirck Bouts and the Master of Flémalle.

**264. The Descent from the Cross.**

On oak, 0.785 by 1.295.
This picture's manner of painting stands between that of *Memlinc* and *Rogier van der Weyden*.
Purchased in 1827.

**WILLEBOIRTS. Thomas Willeboirts,** called **Bosschaert,** Flemish painter of historical subjects, born 1614 at Bergen op Zoom, died Jan. 23d, 1654 at Antwerp. Pupil of Gerard Seghers at Antwerp, imitator of Anthony van Dyck and Rubens. Worked at Antwerp.

**265. A Lion tamed by Love.**

On canvas, 1.49 by 2.09.
This picture has probably been painted for the Stadtholder Frederik Hendrik.
From the Depot, 1875.

**452. Venus and Adonis.**

On canvas, 1.555 by 1.475. Gem: *T. Willeboirts.*
For this picture, painted for the Stadtholder Frederik Hendrik, 1200 guilders were paid (with a representation of Dido) in 1642.
Collection of the Stadtholders. National Museum. From the Depot, 1875.

**WITTE. Emanuel de Witte,** Dutch painter of church-interiors, sometimes of fishmarkets and portraits, born 1617 at Alkmaar (?), died at Amsterdam 1692. Pupil of Evert van Aelst at Delft. Gerard Houckgeest at Delft was his example. Lived at Alkmaar, at Rotterdam, at Delft (1641—1650) and from about 1656 until his death at Amsterdam, where Rembrandt had an influence on his painting.

**473. View into a Roman Catholic Church.**

On canvas, 1.10 by 0.85. Signed: *E De. Witte fecit Ao* 1668.
Purchased 1883 at Amsterdam.

**WOUWERMAN. Philips Wouwerman,** Dutch painter of landscapes and horses, rarely of biblical subjects and marine, baptized at Haarlem May 24th, 1619, where he died May 19th, 1668. Pupil of his father Paulus Joosten Wouwerman. He worked at Haarlem, where he developed himself under the influence of Pieter de Laer.

**214. The Arrival at the Stable.**

On oak, 0.43 by 0.59. Signed twice with the wellknown monogram (with the S).
Cabinet of William V.

**215. The Departure from the Stable.**

Material, dimensions, signature and origin as nr. 214.

**216. A Hawking-party.**

On oak, 0.40 by 0.505. Signed as nr. 214.
From the Loo and the Cabinet of William V.

**217. The Riding School.**

On canvas, 0.67 by 0.775. Signed as nr. 214.
From the Cabinet of William V.

**218. The Loading of the Haycart.**

On oak, 0.40 by 0.48. Signed as nr. 214.
From the Cabinet of William V.

**219. A Battle.**

On canvas, 1.27 by 2.45. Signed as nr. 214.
From the Cabinet of William V.

**220. The Encampment.**

On canvas, 0.70 by 1.00. Signed as nr. 214.
From The Loo and the Cabinet of William V.

**221. A Hunting-party resting.**

On oak, 0.35 by 0.405. Signed as nr. 214.
From the Cabinet of William V.

**222. Huntsmen resting.**

On oak, 0.355 by 0.44. Signed: *PH* (in monogram) *W.*
This is an early but perfectly fine work of the master. The monogram is of his first time without *S.*
From The Loo and the Cabinet of William V.

**WIJCK. Thomas Wijck,** Dutch painter of interiors and Italian seaports. Born in 1616 (?) at Beverwijk, buried at Haarlem Aug. 19th, 1677. Formed in Italy under the influence of Pieter de Laer and of Jan Miel. He worked already before 1642 at Haarlem.

**469. The Alchymist.**

On canvas, 0.485 by 0.41. Signed: *TWijck* (monogram).
Purchased 1882 at Brussels.

**WIJNANTS. Jan Wijnants,** Dutch painter of landscape, born about 1625 at Haarlem, died probably at Amsterdam, after Aug. 18th, 1682; worked till about 1660 at Haarlem, from that time at Amsterdam, where he also kept a tavern.

**212. A View of a Forest.** Figures attributed to *Adriaen van de Velde.*

On canvas, 0.67 by 0.87. Signed: *J wijnants* 1659.
Purchased in 1829.

**213. The Road in the Dunes.**

On canvas, 0,76 by 1.01. Signed: *J. wijnants. f. Ao* 1675.
Purchased 1830.

**ZIESENIS. Johann Georg Ziesenis,** Danish painter of portraits, born 1716 at Copenhagen, died 1777 at Hannover. Pupil of his father. Developed under the influence of Hyacinthe Rigaud. Since 1768 he was a member of the „Confrerie" Pictura at The Hague, where he painted several times the Stadtholder William V and his wife. He worked also at Hannover, Brunswick, Berlin, etc.

**462. Portrait of the Stadtholder William V** (1748—1806).

On canvas, 1.41 by 1.01.
A repetition of this and of the next picture in the House in the Wood.
From the Depot, 1881.

**463. Portrait of Princess Frederika Sophia Wilhelmina of Prussia, wife of Prince William V** (1751—1820).

Dimensions and origin as nr. 462.

**ZUCCHERELLI. Francesco Zuccherelli,** Italian landscape-painter, born 1702 at Pitigliano in Tuscany, died at Florence 1788. Pupil of Giovanni Maria Morandi and Pietro Nelli at Rome. Worked at Rome, Venice and London, where he was very much admired.

**350. Italian Landscape.**

On canvas, 1.11 by 1.31.
Purchased 1831 with the Reghellini collection.

**ZWAERDECROON. Bernardus Zwaerdecroon,** Dutch painter of portraits, born 1617 (?), probably at Utrecht, died at Utrecht Oct. 16th, 1654. From 1630—32 mentioned as a pupil. Worked at Utrecht.

**675. Portraits of two Children in a Landscape.**

On canvas, 1.45 by 1.595. Signed: *BZ* (monogram).
Bequest of the late Mr. A. A. des Tombe at The Hague, 1903.

# SCULPTURE.

**BLOMMENDAEL. Jan Blommendael,** Dutch sculptor, born about 1650 at The Hague or at Breda. He worked still about 1700 at Rotterdam and at The Hague. The monument on the tomb of Admiral Johan van Brakel in the Groote Kerk at Rotterdam is one of his best works.

**360. Full length figure of the King-Stadtholder Willem III** (1650—1702).

H. 0.79. White marble. Signed: *J. Blommendael. F: An:* 1676.
Origin unknown.

**361. Bust of the same as King of England.**

H. 0.80. White marble. Signed: *J. Blommendael. F.* 1699. *HAGAE COMITIS.*
Origin unknown.

**GERMAN SCHOOL,** XVIIIth century.

**378. Bust of Friedrich Wilhelm II King of Prussia** (1744—1797).

H. 0.85. White marble.
Origin unknown.

**FALCONET. Marie Anna Falconet, born Collot,** French sculptor, born at Paris 1748, died at Morimont near Nancy Febr. 23d, 1821. Pupil of Maurice Falconet. She visited Russia in 1766 where she modelled among others the head of a statue of Peter the Great at St. Petersburg. She returned in 1778 to Paris, afterwards about 1782 she was at The Hague and again at Paris.

**379. Bust of the Stadtholder William V** (1748—1806).

H. 0.79. White marble. Signed: *par M. A. falconet, née Collot* 1782.
Origin unknown.

**380. Bust of Frederika Sophia Wilhelmina, Princess of Prussia** (1751—1820), **wife of the Stadtholder William V.**

H. 0.84. White marble. Signed: *par M. A. falconet, née Collot* 1782.
Origin unknown.

**FRENCH SCHOOL (?)** XVIIIth century.

**374. Bust of Mr. Pierre Lyonnet,** Secretary of the States-General. Anatomist, entomologist, painter and engraver (1707—1789).

H. 0.77. Terra Cotta.
Origin unknown.

**DUTCH SCHOOL,** about 1590.

**550. Bust of a Man.**

H. 0.405. Terra Cotta, coloured.
Presented by Mr. Henry Willett at Brighton, 1889.

**HOUDON. Jean Antoine Houdon,** French sculptor, born March 20th, 1741 at Versailles, died July 16th, 1828 at Paris. He developed himself under the influence of Slodtz, Lemoyne and Pigalle, and especially in Italy under Canova. Since 1771 he worked at Paris; for some time at Philadelphia, where he made Washington's bust.

**373. Bust of the French Vice-Admiral Pierre André de Suffren Saint-Tropez** (1726—1788).

De Suffren defended our possessions at the Cape of Good Hope and recovered the colonies Trinconomale and Goudalour in Ceylon from the English. The States-General made him a present of a golden sword of honour, worth fl. 18.000.

This bust has been made in 1787 and is one of the best works of *Houdon*.

Inscribed on the pedestal: Petrus Andreas de Suffren, Groot Kruis van St. Jan, Generaal van Maltha, Ridder van den Hn. Geest, Vice-Admiraal van Vrankrijk, verdediger van de Nederlandsche Colonien in Oost-Indien. 178!.

H. 0.92. White marble.
Origin unknown.